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ROCK IN RIO
GUNS, PRIEST TRIUMPH: FULL REPORT

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16 PAGES

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THE MAN BEHIND THE SLEEVES

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IGNORANCE
SABBAT
DARK ANGEL

OZZY OSBOURNE
WHEN OZ MET MADONNA

THRASH BLITZ
METALLICA/SEPULTURA
EXCLUSIVE INTERVIEWS

POSTERS:
MOTÖRHEAD

THUNDER

LITTLE ANGELS
TOBY JEPSON HITS BACK

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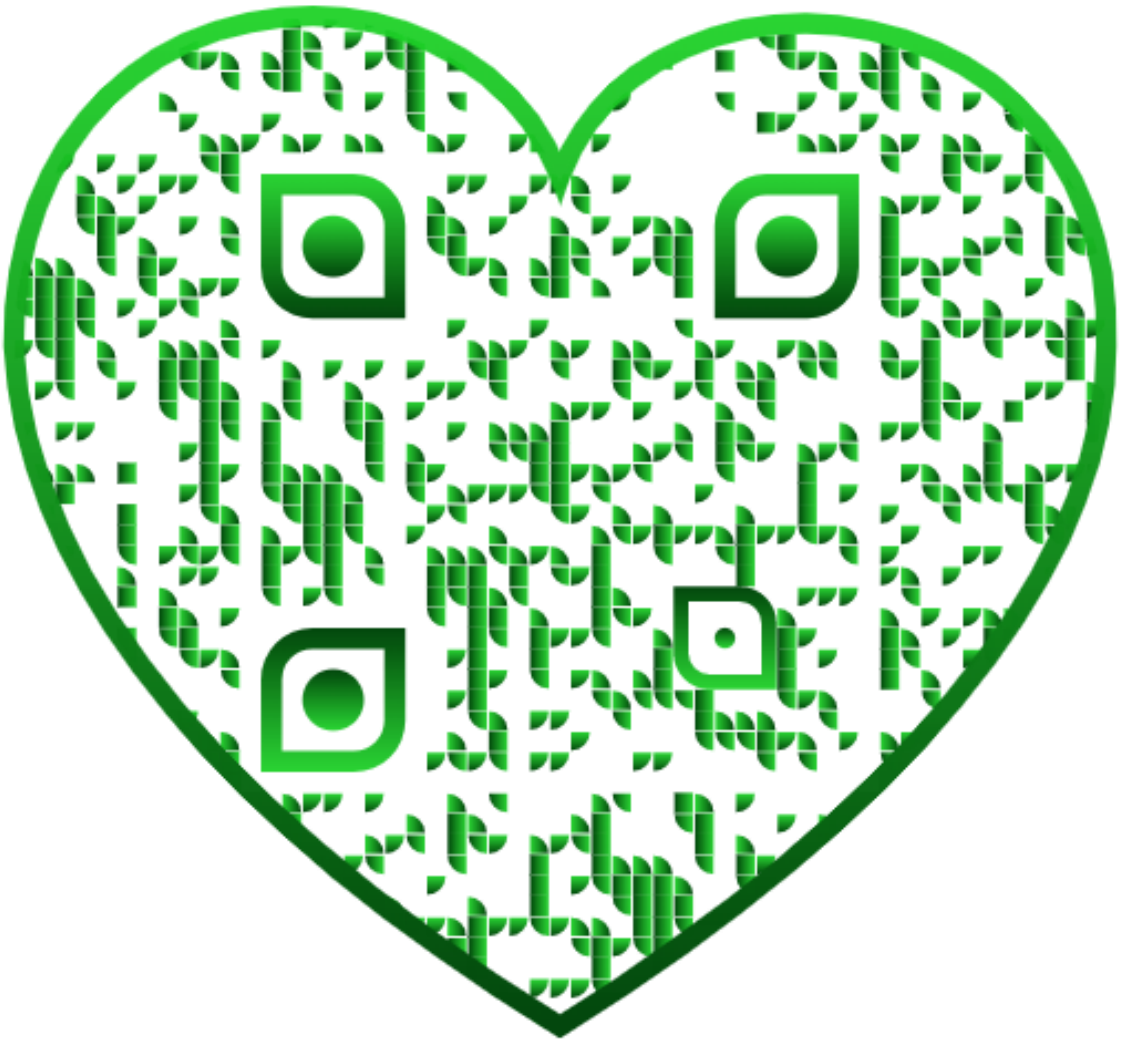
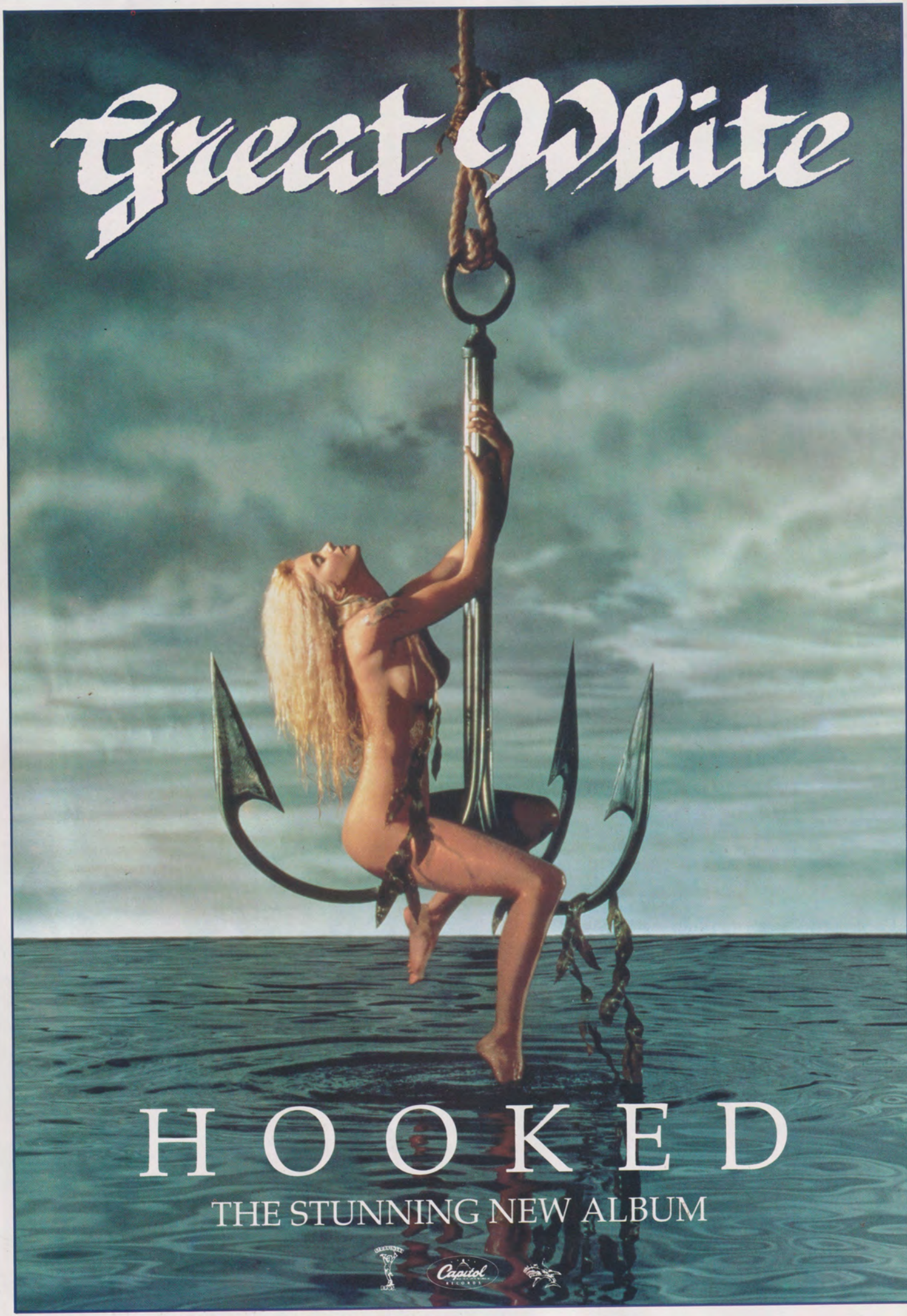
WIN GUITARS

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HOOKED
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Capitol

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EDITORIAL

BRITS PACK 'EM IN

There is great alarm and despondency at the threat to the touring business posed by the reluctance of American bands to visit Europe. Fearful of the political situation, bands and artists have been developing sudden bouts of 'flu and cancelling everything from video shoots to promotional trips and full scale tours. We at Metal Hammer say *"Yah boo!"*. If they don't want to come, we'll provide our own entertainment - and more importantly, give local talent a break. It was good to see that at the Wembley Arena recently a concert featuring Ozzy Osbourne supported by an all British bill packed the place.

There were Wolfsbane, Little Angels, The Quireboys, Magnum and Thunder giving it some stick, and the fans cheered loud and long. So you don't have to be Motley Crue, Skid Row or Guns n'Roses to get the crowds up and raving. A lot of the appeal of US bands depends on heavy promotion. Sure they are good - and there's nothing like a bunch of crazed Yankee rockers for a wild night of sweat, filth and debauchery.

But by Thunder (and by Little Angels), our chaps can give good measure when the cricket balls are tossed, and the stumps drawn for tea.

So for the rest of the year all major rock festivals - including Donington - should feature only British bands. The only problem is that we shall need to develop a whole new raft of U.K. bands of stadium or headlining status - in a matter of weeks! The heroes of Wembley cannot be expected to do it all on their own. And we must face the fact that all those bands have spent some years - albeit in different forms - perfecting their arts and building up audiences. What we need now is a green light from record companies, managements and the press to encourage and invest in new U.K. bands to helps create a healthy, talent packed scene. Just a few years ago it was said there were absolutely no new British bands on the horizon (the weird world of 'indie' pop aside). Metal Hammer championed the cause of the new comers with the legendary British Steel report and lo - a new vibrant 'live' scene emerged, not without a lot of opposition.

Now we shall campaign for the Second Front - as we seek fresh troops to hurl into the heavy metal battle front. Soon we shall groups aplenty to match the best they can offer across the oceans and soon Heathrow will witness a steady stream of passengers, clutching guitars, drums and a clean change of socks, westward bound for glory.

WHO WAS THAT GUY?

In a business that thrives on fame and lives on the cult of the individual, there can be no greater sin than failing to recognise the stars. And yet it is a peril that faces many who toil in the music industry. While dedicated fans will tell you without prompting *"Oh yes, that's Tony Mills from Shy,"* or reassure you *"That geezer in the corner? It's the bass player from Senseless Things"* sometimes the socialising senior industry figure suffers a serious panic attack. It's a condition brought by completely failure to clock the boatrace. It usually happens at parties, backstage or in dimly lit night clubs.

Up comes the blond haired geezer wearing a bright green lurex jacket, and holey jeans, his limbs dripping in jewels, earrings, bracelets and his skin littered in garish tattoos. He can only be a rock star, and probably extremely famous, but you can't quite place the face...We must have seen him a thousand times before - but where? He greets you like a long lost brother. *"Hi there - how's things? Remember that night we got drunk with twenty hookers in L.A.? The last time we met you were throwing up all over the flower beds of the Grand Palace hotel, talk about a laugh..."* (Brain races desperately. I don't remember any of this. Who on earth is this geezer? Give us a clue - is he the rhythm guitarist from Steel Trousers?) *"Well, it's been great meeting you again. Love to all the family. And stay off the Mexican fire water - ha, ha!"*

Phew, thank goodness, he's gone. Up comes a fellow scribe. *"Well you mig ht have asked David Bowie for his autograph for me. And what was the idea - shoving Axl Rose out of the queue at the bar? Bit high handed or what"*

Blundering fool that I am! But it happens to others all the time. Ask Andy Bradshaw about the night he totally confused the members of Slaughter with Vain. Or was it the other way round. I remember the famed DJ Pete Murray once surreptitiously asking me to remind him who the bloke in the tartan scarf was singing 'We Are Sailing'. And I once studiously ignored Art Garfunkel without realising he had anything to do with the little man with the acoustic guitar I'd set out to interview. But then I had breakfast with Jane Fonda in a boarding house at the Isle Of Wight once without recognising her either. It was nice of Roger to introduce us.

Worse still is greeting someone fervently, with the courtesy, charm and enthusiasm normally reserved for a dear old friend, then realising you've just button-holed a complete stranger. I did this once in a Tokyo night club and the Japanese gent who I thought I had met just hours before at a reception snarled *"We all look same to you!"* But he did! Er look exactly the same....oh 'elp.

Cases of mistaken identity and forgetfulness are understandable, but what does shock me these days is the way some press photographers turn up to snap shots of bands without knowing who ANY of them are, or anything about their music. Come on chaps - a little research wouldn't come amiss. Less of the 'Oi, whatsyername - Jimmy? Could you stand a bit closer to the other one - wotshisname? Robert - look this way please mate - lovely.'

The famous face is a strange thing. It has to be seen in context to be fully appreciated. I once trod on Michael Caine at a party and wondered who was this rather frightened and hunted man being trampled underfoot by fellow guests. It wasn't until I was halfway home on the tube that I realised I'd elbowed one my favourite movie stars.

A variation on failing to identify celebrities, is not recognising your own relatives or old acquaintances, usually because they have altered under the onslaught of the ravages of time. There is a strong case for adopting the American convention of wearing name badges (which they usually wear at conventions incidentally) thus avoiding all embarrassment. But maybe they don't want to be recognised - especially by someone who starts to say...*"Ah yes, David, I remember, it was YOU who was sick on the flower beds at the Grand Palace hotel..."*

CHRIS WELCH

DEEP PURPLE

THE TOUR

10TH MARCH – MANCHESTER APOLLO SOLD OUT

11TH MARCH – EDINBURGH PLAYHOUSE

12TH MARCH – BIRMINGHAM NEC ARENA

14TH MARCH – HAMMERSMITH ODEON SOLD OUT

15TH MARCH – HAMMERSMITH ODEON SOLD OUT

16TH MARCH – HAMMERSMITH ODEON

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BMG RCA

NEWS

SCOTT GORHAM
DUE BACK IN TOWN!

Thin Lizzy guitarist Scott Gorham has not just been recording the Lizzy legacy 'Dedication'. He has also been involved in a new band project called 21 Guns.

The band's beginnings go back to Scott's acquaintance with bass man Leif Johanson (not to be confused with the former Malmsteen and current Dio keyboarder) who worked as co-producer on the Phenomena II album. After the Phenomena II production they recorded a jingle for the Hard N'Heavy videos together. Scott Gorham: *"Leif and I decided to start our own band; he suggested Mike Sturges, who hails from Wisconsin but has been living in London for years, for the drums. And eventually he remembered a singer from L.A. called Tommy La Verdi. I went over, checked him out and brought him back to London. We wrote some songs and booked four gigs in New York in order to get ourselves a deal. After the second show - about three months ago - we signed a worldwide deal with RCA."*

Leif Johanson is also responsible for the keyboard parts on the recently released Thin Lizzy song 'Dedication'. The release of the 21 Guns debut album is scheduled for Autumn.

Scott: *"We are trying to get into a studio in America by February 25. But at the moment we're still negotiating with several studios. We haven't decided on a producer either, but the band are definitely going to act as co-producers."*

NEW ANTHRAX EP SOON

Grammy nominees Anthrax release an E.P. of re-mixes in April/May. 'Attack Of The Killer B's' features a dance version of their biggest hit 'I'm, The Man' plus 'Keep It In The Family' and 'Belly Of The Beast,' recorded live in Birmingham. 'I am the Law,' the Thompson Barbiero (Guns n'Roses, Madonna) re-mix; new RapThrash cuts 'Startin' Up A Posse', and 'Protest And Survive' and a mind jostling cover of Public Enemy's 'Bring The Noise.' The mixing and re-recording took place at Electric Lady Studios in New York over a gruelling three day period whilst on a break from touring.

Pic.: Michael Bußmann

GREAT WHITE OFF THE HOOK

US rock band Great White have postponed the U.K. tour they had planned for this month. The band, whose single 'Congo Square'was released by Capitol on February 4, and whose new album 'Hooked' is released on February 25 (see MH review), had lined up four concerts but in response to the war situation decided not to risk flying to Europe. The band stated:

Pic.: Michael Bußmann

"We have no doubt about the ruthless desperation of the Iraki president and there is real concern that his call for Jihad, a Holy War, may be heeded by at least a few fanatics. Anticipating the safety of air travel a month from now is a very different call. We have no doubt there will be some macho blowhards who will make a big noise about flying in the face of danger but rock'n'roll is not supposed to be a game of chicken with terrorists. We value our U.K. followers and promise that as soon as possible we will be over there."

A spokesman from Capitol told MH full ticket refunds cane be obtained from point of purchase.

POISON'S GORY T-SHIRTS

When Poison's Rikki Rocket formed Old Ghosts Designs with former Vision Streetwear designer , John A Grigley, subtlety was not high on the agenda.

"We've expanded our designs to include clothing with a message," explains the drummer. Designs include everything from 'Tipper Gore Is A Whore' to 'Paranoid Stupid Lame Old F**ks, Parental Advisory Explicit Lyrics'. *"But I don't think we've lost our sense of humour,"* adds Rockett earnestly. To reinforce the point, the range now includes a 'Silicone Valley' design with 'huge boobs on the front'.

● Bay Area speed metal quartet Heathen release their second album 'Victims Of Deception' on Roadracer Records on March 11. The album was produced by Rob Beaton and contains the following tracks: Hypnotized, Opiates Of The Masses, Heathen, Kill The King, Timeless Cell Of Prophesy, Fear Of

The Unknown, Prisoners Of Fate, Morbid Curiosity, Guitarimony, Mercy Is No Virtue.

● Graffiti have released their debut EP 'Big Noise' on Graffic Records. It was born out of their Friday Night Rock Show session for Radio 1. The session was first broadcast in Autumn 1990 and following an excellent reception at Radio 1 and tremendous public response, Graffiti decided to release the three tracks. The band are embarking on a series of gigs to promote their record and hope to expand their already considerable following.

● Free'n'Easy' is the first cut from The Almighty's forthcoming album, due out in March, 'Soul Destruction.' It is backed with an acoustic version of 'Hell To Pay' with harmonica by Mark 'The Harp' Feldman.

Pic.: Didi Zill

DECADENT CRÜE

Bad boys **Motley Crüe** are going to release a new album later on in the year called 'Decade Of Decadence' which, as the title suggests, will be a 'Best of' type album.
But it will also include some new and as yet unnamed songs. At the moment the band do not plan to tour this year.

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● 'Where The Pyramid Meets The Eye' is a tribute to Texan singer' songwriter Roky Erickson.
Erickson is perhaps best known for front the seminal Sixties psychedelic rock outfit 13th Floor Elevators. Tragically the Nineties began with him back in mental care. This album will benefit a trust fund set up to pay for his treatment. In all 22 artists made contributions to the album, including R.E.M, ZZ Top and Butthole Surfers.

● Deep Purple release a second track taken from their current album 'Slaves And Masters'. 'Love Conquers All' was written by Ritchie Blackmore, Roger Glover and Joe Lynn Turner. The group have embarked on their first European tour which is due to arrive in the U.K. in March. It is the first time that the group have played live with the new line-up which includes ex-Rainbow singer Joe, who replaced Ian Gillan.

● SKB recording artists Dead On, those youthful masters of modern metal have started recording their second album - the first to feature the band's new lead singer Carl Frazzitta. While in re-negotiations with SKB (Capitol-EMI), Dead On went ahead and laid down four new tracks produced and engineered by one of Canada's top producers, Stacy Heydon (Eddie Van Halen, Tokyo Rose), Heydon, formerly David Bowie's lead guitarist, recently produced a number one hit single with Sheriff's 'When I'm With You.'

● Dweezil Zappa is currently in post-production of his third album co-produced with Extreme's Nuno Ettencourt. The album, entitled 'Confession' will be released on the Food For Thought label by MFN in the Spring. The release will be followed by Dweezil's first world tour on which he will be joined by Josh Freese (drums), and his 16 year old brother Ahmet Zappa (vocals). Tracks include 'Shoogagoogagunga', 'Stayin'Alive (with Donny Osmond), Confessions, Gotta Get To You, Pain Of Love, Obviously Influenced By The Devil.

● 'Communique Records' new signing, Crowforce, the U.K.'s premier Dancecore band release their debut 123 inch single''Eaten By DogsWhite King' at the end of March.

Pic.: Michael Bußmann

MEDADETH TO TOUR - DEFINITELY!

The crisis in the Gulf and its knock on effects haven't stopped Dave Mustaine and the rest of the band from touring Europe in March - definite dates are still being arranged.
It looks likely that **The Almighty** and **Alice in Chains** will be helping the band out as support.
Megadeth's new single 'Hangar 18,'released on February 18, is available on 7 inch, 132 inch CD and limited edition 'Alien' 12 inch picture disc formats. The 7 inch is backed with a live version of 'The Conjuring' and the 12 inch includes live versions of 'The Conjuring,' 'Hangar 18' and 'Hook In Mouth.'

RITCHIE SAMBORA GOES SOLO

Bon Jovi guitar ace Ritchie Sambora has been busy in Los Angeles checking out five or six studios to record a solo album. He has put together a band featuring tico Torres (drums), David Bryan (keyboards), and Alec John Such, normally a bass player, on vocals. In fact bass duties will be taken care of by young British bass man Tony Franklin, who first came to fame with Roy Harper, and later with Jimmy Page in The Firm. So far they have recorded three tracks including a song called 'Rosie'. They are actually planning to go on tour in May when the album is due for release, war and Bon Jovi conditions permitting.

NEWS

pic.: max Kohr

TANKARD - IT'S YOUR ROUND

Tankard are due to release their live album 'Fat, Ugly and Live'in May. The tracks are 'The Meaning Of Life', 'Mercenary', 'Bermuda', 'Total Addiction', 'Live To Die', 'Chemical Invasion', 'The Morning After', 'Space Beer' 'Alcohol' 'Puke', 'Mon Cherie', 'Wonderful Life', and '(Empty) Tankard. On the CD version you will get the extra tracks 'Maniac Forces' and 'We Are Us'. Tankard will be helping out **Motorhead** on some of their tour dates in Europe.

● Aerosmith are currently writing for their new album, the follow-up to the multi-platinum selling 'Pump.' The band are planning to return to the studio again with producer Bruce Fairburn and engineer Mike Fraser in MayJune in Vancouver, the site of the sessions for 'Permanent Vacation' and 'Pump. The album is anticipated for an Autumn release. In March they release the video 'The Making Of Pump.'

● Pantera, who recently supported Judas Priest, are to play a one-off gig at the Marquee on March 19.

pic: Mark Weiss/MVA

AND NEW METALLICA FOR ALL!

Metallica are currently in a studio in New York recording the follow up to their 1988 release '...And Justice For All'. Currently in the producer's seat is Heavy Metal expert **Bob Rock** and the album is due for release at the end of Spring. Lars Ulrich, who was voted best drummer in the European poll, said to his fans 'At the moment we're really busy working on the album, but I'm looking forward to being able to tell you about the new songs soon.

TEDDY COOK AIN'T COOKING!

After much to-ing and fro-ing, bass player **Teddy Cook** is no longer with **Ronnie James Dio**. It's not yet known who the replacement is, but the reason for the departure was 'musical difference' between himself and Ronnie James Dio.

The Law is the name of the band that has been kicked into life by **Paul Rodgers** and **Kenny Jones**. The line-up will include **Bryan Adams**, **Dave Gilmour** and **Chris Rea.**

● Former Motorhead guitarist Brian Robertson has announced that he is to hit the road later this year with a new version of Wild Horses. Brian is currently arranging for vocalists for the band. Applicants should have 'great looks, balls, and should be marginally better than Paul Rodgers.'
The full line-up of the band will be announced soon. Interested parties should send photos, tapes and a full biography to: Dave Chapman, London Pride Management, 73 White Lion Street, London N1 9PF. Meanwhile the future of the Wild Horses project which former KINGDOM Come drummer James Kottak announced recently may be affected. Kottak said he had contacted Robertson who assured him their was no problem regarding the use of the name Wild Horses.

HEADHUNTER OFF TO JAPAN!

Exciting new German rock band Headhunter are off to Japan for a week of shows, commencing March 4. The band features ex-Destruction singer and bass player known only as 'Schmier.'
The band also includes hard rocking drummer Joerg Michael who will be featured on the next Rudi Axel Pell album. Meanwhile Headhunter released their own album on Steamhammer, already regarded as underground classic among die hard British fans.

● Tad are currently preparing for a three month Stateside tour to support their latest Sub-Pop release '8 Way Santa.' Front man Tad, the man, the myth, the giant, has sent an offer to the U.S. Army to serve as a culinary expert, to help plan meals for the troops. After all, he knows all about food, as he weighs 333 pounds. He proposes to *"Keep our troops strong and bulky, so they can put up a heavy fight."*

● American guitarist 'Barfly' who works with the Midnite Deth band, is a US Army reserve soldier and has been called up for duty in the Persian Gulf war. He is unlikely to see front line action however and hopes to be back on the rock battlefront, promoting the band's Warrington label album 'Booze, Barflies, & Broads.'

NAPALM DEATH DRUMMER ARRESTED

Napalm Death's drummer Mick Harris was arrested on Monday February 4 by three plain clothes policemen on suspicion of having carried out a £100,000 raid on a jewellers in Derby.
He was arrested following an artist's impression of the suspect which matched him almost exactly. The band rehearse in the neighbourhood of the store where the robbery took place. Mick was held in a cell for a day until the police agreed to let him go - providing he agreed to appear in a TV reconstruction of the crime.
In the meantime, the band are recording tracks for a new single to be released in late April on Earache Records. Following a headline show at London's Subterrania Club on February 26th, the band will leave for America to embark on a three month long headline tour.

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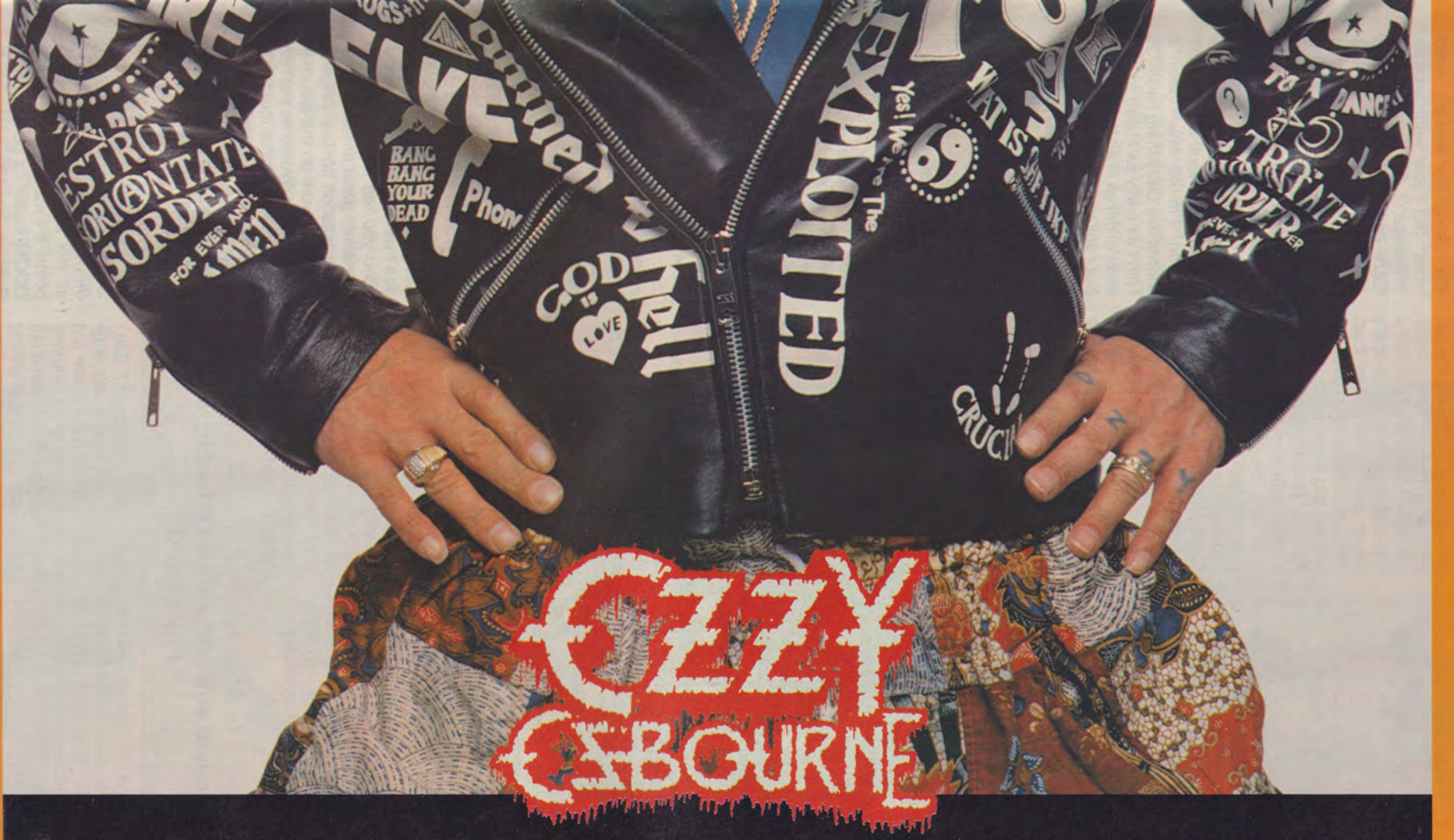
OZZY - A FAMILY LIFE IN ROCK'N'ROLL!

IMAGE

The image of Ozzy the world sees may come close to the truth - some of the time. But the Ozzy we know is always, friendly and funny. We had been discussing how Ozzy's five year old son Jack now likes to run on stage and join his dad during a show. (He actually made his grand entrance during the Wembley show, much to the surprise of the audience, who perhaps wondered who the little imp was bouncing around on Ozzy's shoulders).

The whole subject of rock'n'roll family life was a source of amusement to Ozzy. *''I watch the Waltons on TV and see them as the perfect household. I have these fantasies thinking, 'Wouldn't it be nice to live like that.' But it wouldn't be nice - I'd probably end up setting fire to Grandpa, and kicking Grandma in the **** and booting the dog through the window.''* Ozzy's comments on the Partridge Family were unprintable, but he reserved his greatest incredulity for the classic Western series 'Bonanza'.

*''That really got me. I've never known a family where the f***ing kids were as old as the Dad. Look at them. Hoss is older than his father! And not one of the family looks alike. The Dad must have had four wives. And a f***ing elephant. And just look at the Partridge family. There is a big age gap between the oldest boy, and the f***king spotty faced ginger headed c***. I dunno where HE came from! They were supposed to be a musical family, but I can tell you it's nothing like reality on the road. You wake up with a hangover, there's sick in your bed, and an old pair of drawers you don't know where they've come from, and you've got dog breath from drinking and smoking all night. You're nostrils are burnt out from snorting too much blow - and you go 'Hi Ma! Is the bus here? That's*



Ozzy Osbourne appeared dressed in entirely in black, wearing a huge hat. Only his heavy gold ornaments and rings brought a splash of colour to relieve the gloomy shape that emerged from the shadows. Strangers, aware of Ozzy's reputation as the ultimate rock'n'roll madman might find all this confirmation that the Mighty Oz is indeed a disciple of the De'il himself, or possibly even a fiend from hell.
Nobody laughs more heartily than Ozzy himself at this concept. Indeed Ozzy laughed so much and was in such good humour he had all around him in stitches.

The Madman Ponders - Which Way Next?

Metal's best loved singer was ensconsed in a North London rehearsal room.
It just before his recent headlining show at Wembley Arena and he had been getting himself and his all-American band into shape. He appeared slightly nervous. Understandable as he was facing up to his first big live show (and some warm up gigs) in ages. But it's never long before those staring eyes, highlighted by black make up, start to twinkle, and Ozzy, forever frank and never afraid to speak plainly, soon relaxed and talked about the problems that have plagued his next album project and his intended career moves. The only subject he didn't really want to get into much was the departure of his old mate Geezer Butler from the band. He has now been replaced by Michael Inez the man with the longest hair in the world, and who quickly proved himself to be a mean man with a bass axe on his first gigs.

cool. Come on sister - let's go!'. In fact you wanna strangle Ma, and shoot everybody else . 'Hi Ma - what do we open the set with tonight - Jingle Bells?' It's a load of bollocks. And the Monkees - remember them? 'Hey, hey we're the Monkees.' (Ozzy sang with mournful disbelief then began to chuckle). I mean, I've jumped around in slow motion under the influence of some mind altering chemicals - things have been in my past...very slow...''

So what would Ozzy call his musical family if he had his own TV series?

''It would be more like the Addams family. I'll tell you something. I did these warm up gigs the other night, and I was a bit wound up and shakey. My daughter Kelly goes 'Dad, you're shaking!' Shut up, don't talk to me, I always shake. Now my son comes on stage with me. He's only five but he wears the eye make up like me. He looks at his mum and goes 'Mum, I'm gonna shake when I'm a man.' Yes, take your Junior Valiums son. Imagine the Partridge Family...'Look, mum's shaking!' 'Oh yes, the vibrator's stuck again.'''

So Ozzy lets Jack Osbourne come on stage with him - isn't that risky?

''Oh he's my sidekick when he comes to the gig. He don't sing or anything - he just likes to come on stage. The lads in the band put a headband on him and two tea bags on his ears - its just a loony thing. Jack the lad - he's great.''

Meanwhile - back to the future. What was happening about the next album?

FASHIONS

''Well in a year moods change and fashions change. I listen to people and well...I don't want to sell out but it would be nice to end up with a hit record. My wife (Sharon) said to me, maybe we should head towards a hit single. Now I've never in my life sat down and written a hit single. But I sat down and wrote a load of stuff and sent them to a producer who told me what he thought about them. At the end of the day the producer said he wasn't really interested in the project. These guys get five different acts and whoever they like best, they do. I was buzzing around trying to please everybody, then I thought, 'What do I want to do?' I'm so confused, but I've got so much stuff that I've written I'm sure there will be no problem with making a good album. I don't know about hit singles. I'm not Bon Jovi. If I could write a hit song everytime I'd be bigger than Phil Collins. I used two guys who turned out to be the biggest pair of pricks. They didn't know WHAT they were doing. It ended up with a bad scene. I'm using two unknown engineers now.''

''How the hell can I sing with Black Sabbath now?''

Ozzy has been spending some time in Ireland writing and playing a couple of small club gigs. *''It was quite fun to do. The next thing is playing for the Children Of The Night in a charity concert at Long Beach Arena, Los Angeles. I'm doing it for the local rock station KNAC.''*

''If I could write hit songs I'd be bigger than Phil Collins''

Osbourne is forever on the move. He went to Switzerland with his wife and kids at Christmas, then flew the band to Ireland. *''We tried to have a go at writing, but we got snowed in, the water tank burst in the house, and there was one thing after another so we really didn't get much done. I have written 20 songs during the last year and there is some pretty good stuff there. We have had a few changes, with a new bass player coming in - Mike Inez. He's only 24 and he's a nice kid and a good bass player. I need the right people when you consider I probably spend more time with my band than I do with my family in a travelling situation. I remember in Black Sabbath me and Bill would go one way and Tony and Geezer would go the other. We were mates but we just chose to spend time with different people. At least in this band we talk to each other. Geezer just left me. It's no big deal. He just left. I don't really know why. I really don't know what he's doing now. Oh he's with Black Sabbath? I don't keep track. You learn more every day. All I can tell you about Black Sabbath is the days when I was with them and that's fading away as the years go by. We've all been through changes. I didn't think I'd be doing what I'm doing now - ten years ago. The most ridiculous question people can ever ask me is 'What will you be doing in ten years time?' If I knew that I'd be a wealthy man.''*

''I used two guys who were a pair of pricks''

CRAZY

But Ozzy confirmed that he wouldn't be touring so much.

*''Oh, after this record I'm not gonna go out as Ozzy anymore.I'd like to form a band with a band name for the simple reason that just as Black Sabbath got a reputation for death music, Ozzy's got this reputation for being a wild and crazy guy. I'd like to do something that's more musical and get people more of my own age bracket listening. I don't want to tour extensively anymore. I want to have some fun with music. One of the stigmas about having a heavy metal tag is that you can't do anything else. Nobody accepts it. They all think I'll be singing f***ing Black Sabbath music forever. I want to change. I'm not gonna start doing folk music - don't worry. But I just want another challenge.''*

Ozzy doesn't want to be tied down to any one direction, but he would like the freedom to work with other artists and come up with songs and hits in a different genre.

''I don't want to be stuck in a hole - it's so frustrating. Band names? I haven't even given it a thought. But I want to have a bit of fun. I'm 42 now. When I started this Ozzy thing I was 32. I ain't as crazy as I used to be - and I'm not as fit as I used to be. But I still want to be involved in music. When you create an image you are stuck with it. I admire David Bowie. After Ziggy Stardust he managed to change his image and carry on and that's a very difficult thing to do. I've spent my life thinking 'Will they like this?' Then you start to say 'Do I like it?'

What other styles would he like to sing?

''I really don't know. What I really want is to spend more time at home. Most of my band are Americans, so I have to visit their country and in the last 12 months I've spent one month in my house. Beyond rock'n'roll I have got a family and I'd like to be in the situation where I can do a gig or a record and go home at night, like normal people. I've been on the road for 22 years. I'm not moaning, its just that I'd like to do a lot more work in Europe. You do an American tour for nine months and you're shattered, and you don't want to do anything else. Mind you, on the last tour we had some great times.''

Ozzy was off to Los Angeles now start work on the album in A&M studios. Would he start experimenting with his music?

''I dunno man. I don't expect everybody to like everything that I do but the business has changed so much and I'm surrounded by advisers all the time. I have to agree with them that not all the stuff I've written is really want I want to write. But they want me to get more heavy all the time. But what is the point? If I wanted to do all that DOOM music I'd go and rejoin Sabbath, 'cos they know how to do it the best. But why should I

do a re-hash of Sabbath? Not that I don't like them, but I've gone down a different road. I can't sing things I'm not into. I'm not into DOOM music all the time. That was the Seventies. This is the Nineties. I don't LIVE my image. That's just a job that I do. The frustrating part of that is the fact that I can't sing about how good the world can be because they don't want to hear it. When you've got nothing, you are angry and you want to get out of that situation. I was angry for a long, long time, but I can't really say that I'm ANGRY anymore - 'cos I ain't!'' said Ozzy furiously!

''No - seriously, I've got a good life and I'm very comfortable. But people try and brain wash me into going back to Black Sabbath. Kids come up to me and say 'Oh man, will you ever go back to Sabbath?' They tell me Metallica is influenced by Black Sabbath, so for a minute I think, 'Was it a mistake. Did I really do the right thing?' But the truth is, it wasn't a mistake and I am a lot better off. I don't know anything about what Sabbath are doing and I don't want to know. I'm not saying that sarcastically. I'm just miles further along my road and they are miles along their road and I

''I'm 42 now - I ain't as crazy as I used to be''

*suppose they are very happy without me. At one point I did say 'Well I suppose if the money was right, I'd do it,' but then I thought 'What the f*** am I doing?' It would cost me a lot emotionally to get that old machine rolling again. When I see an old band reforming, the first thing I think about is - there's some big dough involved. And that stinks. It's just purely money. It's having no respect for audiences. How the hell can I sing with Black Sabbath now?''*

UNIQUE

Well it wouldn't be a good idea, and as Ozzy says he doesn't need to go back. *''Apart from Tony Iommi's mum, he's had everybody else in the band in the world!''*

Perhaps he should producing a solo album that reflects HIM, as a person and as a singer. He has a unique voice, and a passionate delivery. Maybe he could surprise everyone and deliver an international block buster album that cuts across all musical barriers. And maybe a certain Mr.Collins might like to produce it. Now then metal freaks. Don't explode in apoplectic rage. It's just an idea. Meanwhile - Ozzy has been secretely trying out all kinds of strange things. Like for example, recording a version of the Bee Gees 'Staying Alive' with Dweezil Zappa (guitar playing song of Frank)!

*''Yeah I did that with Dweezil but my record company wouldn't allow it to be released. The song was f***ing hilarious. I never realised the lyrics were so stupid. Biggest nonsense I've ever heard. 'The New York Times effect on man'. What the f*** does that mean? 'Whether you're a brother or whether you're a mother, you're staying alive.' Me and Dweezil were hysterical. They were totally abstract. 'I'm a woman's man!' We wanted to put it out but the record company said it would be 'Detrimental to your career'...and so on. ''*

Ozzy also relates another intriguing story about when he turned up to help out on somebody else's recording session. He did a rap song (and this was long before the rap craze) called 'Shake Your Head.' A girl singer had done the original vocal part earlier and Ozzy added his bit. Years later he met the producer, Don Was of Was Not Was, who said:*''Hey Ozzy, you'll never guess who the girl singer was on that record. It was Madonna!''*

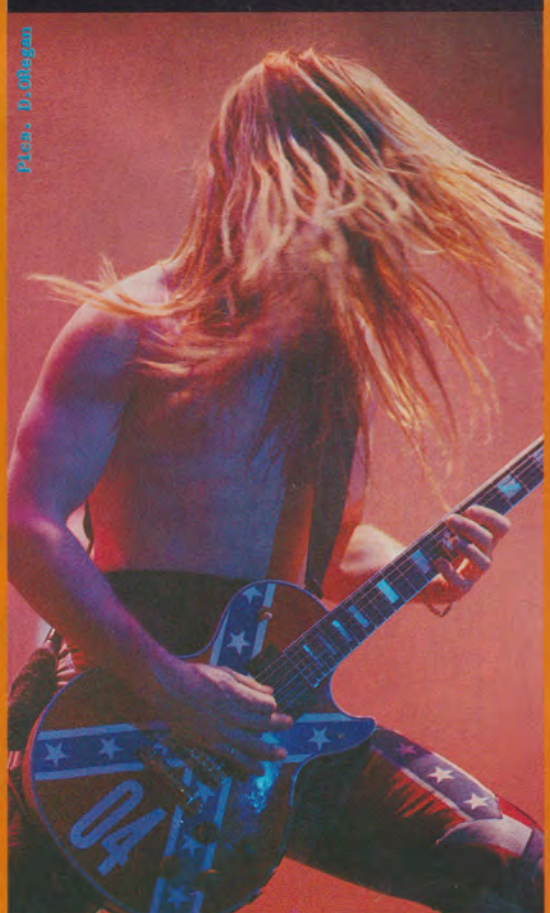
Would Ozzy like to do another session with Madonna?LA *''Oh man, that's wishful thinking! Can you image - a big fat beer swilling bastard groping at her tits?''*

Well, we will draw a veil over this particular fantasy...

''She's very clever actually, a very clever girl,'' said Ozzy respectfully. *''And she's got great tits.''*

CHRIS WELCH

MICHAEL INEZ
ZAKK WYLDE



'Mourning Has Broken' is the title of the new epic LP by metal masters, Sabbat. With a new line-up, a different approach to their music and a more varied technical sound, Sabbat have emerged from all the chaos that surrounded them earlier, sounding fresher and more alive than ever before. The silly swords have gone and the music is now left alone to stand up for itself. And so it does - brilliantly!

THE NEW Sabbat now features Richie Desmond -(vocals), Andy Sneap (guitar), Neil Watson, (guitar), Wayne Banks (bass) and Simon Negas on the drums. Andy and Wayne told us the new LP. So, what's been going on with Sabbat over the last few months?

FUNK FREE ZONE

CATCH 22

Andy: *"Well, when Martin and Fraser left it would've been about April and since then we've just been writing new material and looking for replacements. Stef Brooks from Ignorance stood in on bass while we were writing and at the end of April, start of May we recorded a few rough demos. We then just carried on looking for a vocalist. For ages we looked for a good singer who was based in England, we put adverts in all the magazines and got about 30 replies. There wasn't really a single one that suited us, some had good voices but were also too similar to Martin because we were really looking for someone that was totally different. We were in a bit of a Catch 22 situation because if we'd got someone that sounded like Martin, people would've called him a clone and if we'd got someone totally different then some people wouldn't like the change. So we tried to find someone that could do all the old stuff but put a whole new element into the sound of the band."*

Whatever you do you're always going to get people who can't handle change and just want to hear the old stuff all the time.

Andy: *"That might happen anyway because I think the new stuff is quite far removed from the old stuff...tough shit really! You can only please 50 per cent of the people most the time and we're pleased with it which is pretty important really! Anyway, we were looking all over England and couldn't find anyone and one of Richard's friends phoned me from New York and said 'You gotta hear this guy, he's had a year's worth of vocal training'. So he sent a tape and it was pretty good and we sent him one back with the instrumental tracks on and he put the vocals on top. It sounded great so we flew him over at the end of September, spent two days doing old Black Sabbath songs and some of the new stuff, and it sounded excellent! We started at the end of October, putting the vocals in with the music and that's when Wayne came in on bass as well."*

Is Ritchie Desmond going to be based in England from now on, or is he staying in the States?

Andy: *"Oh, he's going to be based in America."*

"The photo session in front of Stonehenge didn't help"

Isn't it going to be a bit of a problem, having your band in England and your singer in America?

Andy: *"Well, when we tour or when we're recording, he'll come over about three or four weeks beforehand and just rehearse solidly with us. It worked really well with this album so we'll have to wait and see really! We haven't just gone for an American singer from a commercial point of view, it's just all down to the fact that we couldn't find the right person here."*

AMERICAN ACCENT

There does seem to be a larger supply of excellent singers based in the States. I don't really know why this is, maybe an American accent suits the music!

Andy: *"I think they're just more dedicated to the cause in a way and it's just worked out great. Richie's also been a guitarist since he was five, so as far as music goes, he's got tons of it."*

Did he help write any of the

songs?
Andy: *"He wrote a few bits lyrically but all of the music was written already. He came up with a few melody ideas!"*
So, how long did this album take to record and did everything run to plan?
Andy: *"It took 28 days in all and at the end of it we had about two days spare, so we got through it pretty quickly! We produced it ourselves and used Sean Lynch to engineer. He's the guy who did the last two Black Sabbath*

"Tough shit!" Andy sneap

albums and has also worked with Queen and Gary Moore. He did Cliff Richard as well...we had to get that one in!"
It has been known for bands to destroy LPs by trying to produce themselves but this has worked out great. Do you normally produce your own albums?
Andy: *"The first two were done by Roland but we decided not to use him this time as we didn't really like the sound on the last LP. We knew what we wanted and we thought that it would work out better if we did it ourselves. It did!"*
How do you think this slightly new sound is going to be accepted by the old Sabbat fans?
Andy: *"I hope it's accepted well! We put a lot of hard work into it so who knows really! I think people are going to find it strange to hear the change within everything, but to me it still sounds like Sabbat. Martin's voice was very much a focal point of the band but obviously, being the guitarist, I was always listening to the musical side of things. I don't know. I think there's plenty there for the old Sabbat fans to get into."*
How do you see the change between 'Mourning Has Broken' and your last LP?
Andy: *"There's actual singing on it for a start, which does make a big difference! I'm not putting Martin down but he did use his voice as more of an instrument. The songs are a lot more thought out and there's a lot more variation compared to the old stuff. I think it's just got a whole bigger, wider sound to it."*

CHARIOTS OF THE GODS

Are the lyrics different in any way?
Andy: *"Yeah, I mean Martin was very much into the Pagan thing*

Pic.: St. Kerzel

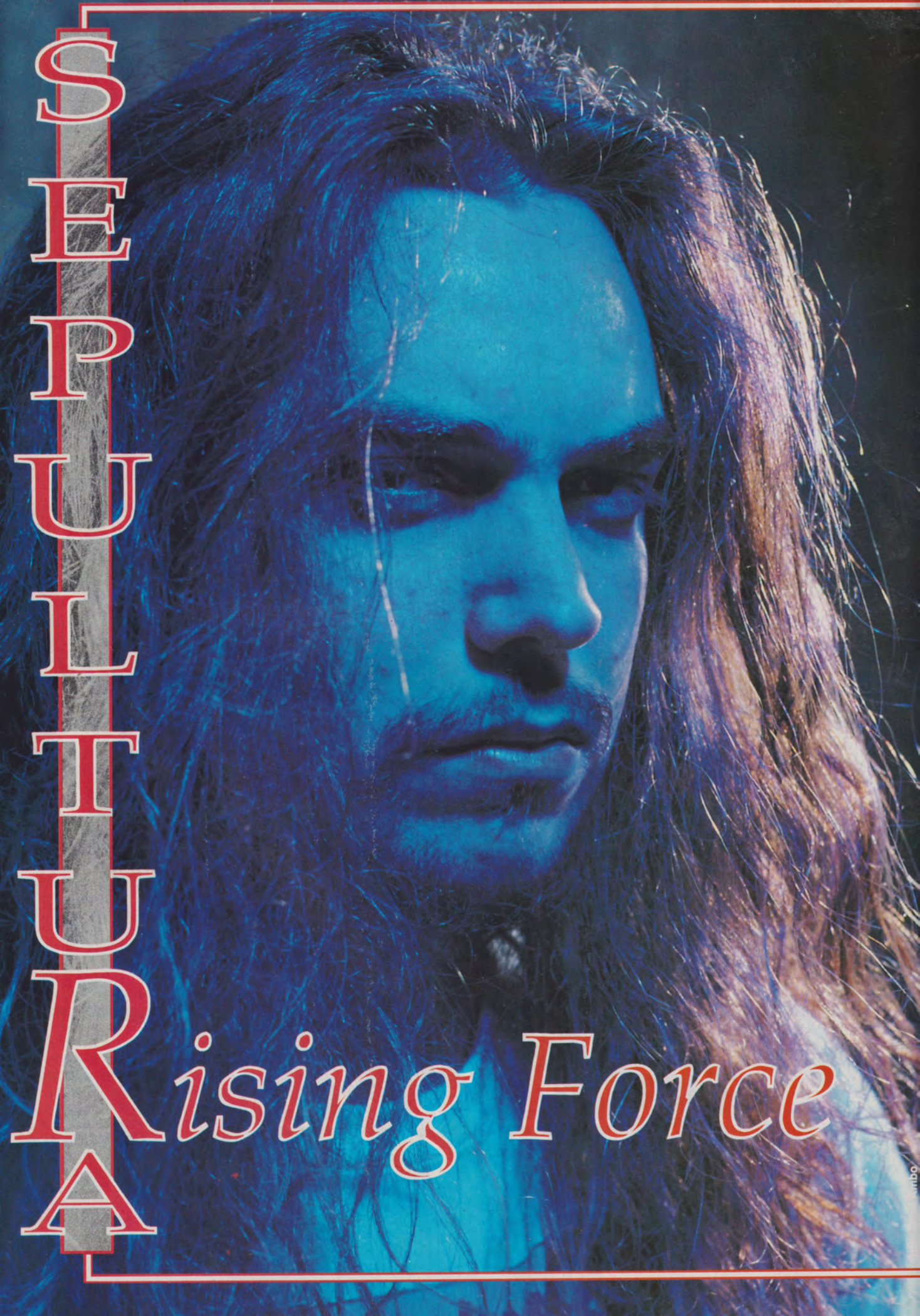
he was doing. 'Mourning Has Broken' deals with more up-to-date subjects. For example, 'Theological Void' is based on 'Chariot Of The Gods', which is sort of questioning the fear of evolution and it's also questioning history in the book because, as authors do, they tend to change things around to make their theories look sensible! 'Without A Trace' is all about five bombers that went missing over the Bermuda Triangle in 1945.

"Five Bombers went missing in the bermuda triangle"

'Dreamscape' is from a film called 'Dreamscape' where they actually managed to link people up through their dreams and kill them. There's no murder signs anywhere! 'Paint The World Black' is about seeing everything through a negative light, after being treated like shit. So, we are starting to cover different subjects now!"

Sabbat have always been slightly theatrical live, which sometimes worked but most the time came over badly! Are your live shows still going to carry on like this with the new line up, and when are we going to see some live shows?
Andy: "Hopefully we're doing some dates in Europe with Candlemass in April and we're doing some shows over here as well. I think we'll be doing our own headline shows in England but we don't really want to! We want to try and get something a bit bigger but there's not an awful lot happening around that time. As for the theatrical side of things, the swords have gone!"
Yeah, they were a bit embarrassing! Are you pleased they've gone?
Andy: *"I'm not upset, put it like that. I think there's a film all about that isn't there? Spinal Tap I think it was called!"*
You must have been accused of that a fair bit!
Andy: *"Yeah, you could say that. The photo session in front of Stonehenge didn't help too much! I think we might keep away from all that stuff in the future and base it all around the music instead. The music on this album has so much more variation and tempo changes that we want to create a different atmosphere and mood without having to use props on stage."*
So when are you going to start looking for a major label, or are you happy with what Noise are doing for you?
Andy: *"Noise are pretty good! If they give this album the right push then I'll be happy. There are disadvantages being on a major as well - as Slammer and Onslaught have found out! The thing is, with a lot of band's album sales on indie labels, 30,000 records is treated OK but with a major that amount is looked very much down on. They don't wanna know and they don't know how to build the bands up, so the bands are dropped immediately. And of course, once a band's dropped from a major it's got this huge black cloud hanging over its head! The temptation's nice because of the amount of money but it can backfire pretty drastically."*
Will there be a single released from this album or do you see yourselves as being strictly an album band?
Andy: *"We want to! It all depends if Noise are up for it. I'd like it to be 'Paint The World Black' if it happens. We should be doing a video for that as well."*
On to a different subject now! What bands do you rate at the moment? Have you seen any new bands you can tell us about?
Andy: *"I've seen Ignorance recently, they were good. I don't really like this funk thing though, in fact I think I'd go as far to say I hate it! I'm not putting Ignorance down for that because they do it well. There's just so many bands adding a bit of slap-bass to their songs and calling themselves funk metal! It's just another bandwagon to jump on. The bands who did it first, fair enough - it's their style, but it's not what I'd buy."*
I agree completely! Just another easy way out for people so they don't have to try and create something new.
Andy: *"I think the thrash thing is getting very stale as well. It's not that I don't like it, because I do. I just think that bands have got to try harder to find their own identity these days. There's so many bands that try to sound like Metallica or Testament and there's no point because Metallica and Testament do it better than anyone else anyway."*
Any last comments at all?
Andy: *"Yeah, buy our album! Totally slap-bass free and a definite funk free zone!"*

JAMES SHERRY


SEPULTURA
Rising Force

They still exist, those so called success stories. Just ask Sepultura, the Brazilian four piece band who are living one as we speak. Two years ago, only real thrash fanatics knew of the existence of Sepultura, who at that time, only had two barely available albums out 'Schizophrenia'and 'Morbid Vision' and a split album with Overdoze. Until 1989 when 'Beneath The Remains' was released, the album that was surprising friend and foe with its brutal but no less tight and energetic thrash. Many people thought it was the best thrash album of '89 and in a lot of reviews Sepultura was called the only worthy follow up to Slayer. Of course that's bull because firstly Slayer doesn't need any follow up yet and secondly, one good Sepultura album doesn't make a summer.

Even stronger, the success of 'Beneath The Remains' put the band in a tough spot because Sepultura for the first time in their career have to prove themselves. It was a pressure the band didn't experience before because in the past there weren't the high expectations for a Sepultura album. But now everybody is waiting for the follow up to 'Beneath The Remains,' due to hit the streets on March 25. But before we get that far singer/guitarist/spokesman Max Cavalera gives us the ins and outs of 'Arise', cause that's what the new album is called.

Pic.: Photofeatures/A. Solca

ARISE

When Max and I met to talk about 'Arise' (in November 1990) the album title wasn't decided.

"'Arise' is only a working title at this moment" Max explained.

"But we got used to it and we still like it, so 'Arise'has a good chance to be the title. But maybe it will be called 'Shoarma For All' but just to keep things easy lets call it 'Arise' okay?"

Let's go back to 'Beneath The Remains.' Did Sepultura expect the level of success that it enjoyed?

"No, a very big no" Max answered without any hesitation. *"We knew that the material on 'Beneath...' was better than what we had done before, but we never thought it would be such a big success. For us it was a sort of debut album. It wasn't only our first album for a decent record company (Roadrunner), but also because it was the first time we had songs as a team. Andreas Kisser (guitarist), joined Sepultura shortly before we recorded 'Schizophrenia' so most of the songs were done. He couldn't change much on them. But for 'Beneath...' we had time, all four of us, to work on the songs and you can hear that. We were really satisfied with 'Beneath...' although the sound could have been better. But then you should know we recorded it in the most difficult circumstances. But at that time we hadn't proved anything and we were really satisfied with what we had. Can you imagine that we recorded 'Beneath...' in nine days? Or just call it nine nights, because the studio in Rio De Janeiro, was cheaper at night. We slept during the day and recorded by night. That was in December 1988 and in December that is summer in Brazil. Rio De Janeiro was like hell. During the day it was like 110 degrees F. We were staying in a very dirty and noisy hotel and there we had to try to sleep during the day as much as we could to be fit to hit the studio at night again. I was really happy when we survived those nine days. You can believe that!*

Personally at that time I had the feeling that we had really strong songs like 'Beneath The Remains,' 'Inner Self,' 'Mass Hypnosis.' Those were songs I was behind for a full 100 per cent. But success? No - I didn't expect it. And we didn't really go for success. We just wanted to make a good album and we found that we succeeded doing it. If success hadn't come we wouldn't have been any less satisfied with the album. But when the reviews came in and people started comparing the LP with 'Reign In Blood' we didn't really believe it. There is still no album that comes close to 'Reign In Blood.', not even 'Beneath..' so those comparisons were hard to understand for us. Just as understanding were all those journalists who were writing 'Beneath...' was the album which gave new life to the whole Death Metal scene. Whose writing something like that should go for a new job because once and for all Sepultura doesn't play death metal. Sure there are similarities between Sepultura and death metal. I think the band represents a mix of thrash, hard-core and more experimental music and also a bit of 'death.' That's the sort of music we like to listen to and where we get our inspiration from, and I can understand that death metal fans like to listen to 'Beneath...' but it doesn't mean we are a death metal band. That style is so limited. You can't express yourself because you are tied up to the whole death idea. It holds nothing for us. Sepultura has grown up much more out of a hard-core background and I think you can hear that."

"We recorded in difficult cirumstances, staying in a dirty hotel"

SPECIAL

But there has to be more to explain the success of their 'Benaeth...' album. What makes Sepultura so special?

"Maybe on 'Beneath...' you

can hear influences of the music we listen to in our spare time. All the musicians in the band are open to all sorts of music beside the standard thrash. If you run through our CD collection you will see a variety of bands from Devo to Rush, and from Joe Satriani to Ministry. Andreas for example likes to listen to classical music and you can probably hear that influence too in Sepultura although I don't notice it because I never listen to classical music. Andreas may play things which are really common to classical music but due to the fact that I never listen to that music, it sounds very original to my ears and I can imagine that Sepultura fans have the same opinion. And due to the fact all four of us are open to all kinds of music we don't fight that much if somebody comes up with something unusual.

I don't want to say that everything is possible with Sepultura because it still has to fit in our framework. But at least we want to try a lot. If it doesn't work we just throw it in the bin. If it works - cool.''.

With that wide range of musical tastes within the band, is there any kind of music that Sepultura doesn't listen to?

''Enough. We all hate industrial, plastic music that's only made to sell as many records as possible, the Bon Jovi cohorts of this world. That music comes from the brain and not out of the heart. I myself like all music when you feel it comes out of the heart, music that's generating something with you and not just emptying your wallet. Music is not only a form of art any more. It's also an industry. New Kids On The Block for example. I don't see that as music but as really well planned marketing strategy to take as much money as possible out of teenagers' wallets. That's not what I would call music. To be able to make real music you have to give your whole soul, you have to dig deep to create something new, and surprising. And that's what we tried when we wrote 'Beneath...' The same thing also happened that way for 'Arise'.''

How far is 'Arise' influenced by the overwhelming success of 'Beneath...'? The high sales figures definitely gave the advantage of a bigger budget which meant Sepultura could now record in Florida (Morrisound, where else?) instead of Brazil and the album didn't have to be taped in just nine days.

''Actually not that much has changed in comparison with 'Beneath...' We still write the songs as we always did on our shaky gear in Brazil and we weren't at all influenced by the success 'Beneath...' had. If we did that 'Arise' wouldn't have become a real Sepultura album. It would just be 'Beneath The Remains Part II.' What's the use of doing that? There is one big difference because the name Sepultura is growing and you can make a buck with it, at once a lot of people think that they have to tell us what we have to do. They are just people surrounding us whose advantage it will be if 'Arise' is a financial hit. They probably all mean well but their advice goes in one ear and out the other. We did it our own way to get where we are now and we will keep it that way. I mean there's enough examples of bands in the past who allowed themselves to be directed by managers and record companies and went down the drain at the end of the line. It's really surprising how many people at once feel they have to convince us of their ideas. Honestly speaking it sometimes makes me sick. Let us do what we want to do and at the end it will have the best results. Sure the success of 'Beneath...' makes the working environment easier. We had a couple of weeks in Florida and actually had all the time in the world. We didn't have to hurry like last time. We could focus more on details and on the sound. And this time we also had time to change things in a song. We can see in the studio when things aren't quite what we had in mind. If Andreas isn't satisfied about one of his leads he's just going to practise in the hotel until he knows what he wants and records it again.

During the recording of 'Beneath...'that was impossible. Then it was hard enough to record the songs as we had been rehearsing them. There wasn't any time to change it so that was a big plus from the success we now have. At last we have the time we need.''

''There is still no album that comes close to 'Reign In Blood'''

How big is the pressure to make an album that has to better than 'Beneath The Remains'?

''Big! Actually we have two sorts of pressure to deal with. The pressure we put on ourselves. We want to prove ourselves by making a better album. That's purely personal and that pressure is only positive. That's the sort of pressure that ensures you make the best of things. You give it everything you can. The pressure has mainly disappeared now because all the songs are recorded and taped, and we only have to mix them. We have succeeded in what we wanted to do and that is to make the best Sepultura album so far. But of course there is also the outside pressure, that is much more annoying because you can't control it. It's pressure from the record company, the media, the press who all have their expectations. It's just like when Slayer was working on 'South Of Heaven'. That's how I imagine it. Slayer then just put out 'Reign In Blood' an incredible album and the outside pressure must have been enormous because everybody was asking themselves how they could follow it up.

I think we are in the same position. Just like Slayer we don't let the pressure make us mad. And just as Slayer didn't put out 'Reign In Blood Part II' 'Arise' won't sound like 'Beneath The Remains Part II'. I know there will be fans who will keep on shouting that 'Beneath...' was the ultimate Sepultura album, but that's not our problem, that is their good break.''

Can he compare 'Arise' with 'Beneath...' for us?

''I don't know whether that is a good idea. I'm not very objective and probably I will answer with all those cliches that hundreds of other musicians have used before me. Let me say this. 'Arise' is at least as varied as 'Beneath'. There are more slower pieces but also some faster ones which could have been on 'Beneath' easily. 'Arise'is much better but everyone has to form his own opinion.''

Not so long ago Roadrunner also released a new version of Sepultura's second album 'Schizophrenia'. Why did they do that?

''Okay the idea was as follows. Due to the fact that 'Schizophrenia' outside Brazil was only available as a bootleg it seemed like us a good idea to release it officially to give the fans quality for their money. We wanted Scott Burns our producer to remix the whole album again and also we wanted to record two extra songs as a bonus for the CD version. Those songs had to be 'Troops Of Doom' and

'Anti-Christ'. In the end we had to scratch 'Anti-Christ' because we only rented two days of studio time. So it was better to have one song good than two songs bad. That's why only 'Troops Of Doom' is a bonus track on the CD. 'Anti-Christ' we will save for another day.

"We all hate plastic, industrial music"

And then there is the re-mix of Scott Burns which we are really satisfied with because although we can't really speak of a re-mix, our former record company was so smart to erase the 16 track master tape to use it for something else. That's how it goes in Brazil. So all Scott had to work with was the final two track tape which the album was pressed up at that time, so he threw that one through an equaliser with some effects left and right to give it a bit more power. 'Schizophrenia' is not that good of a record, but we still find it good enough to release. For the fans it

was a nice time filler between 'Beneath...' and 'Arise.'
''

Two months later we meet again. This time in Rio De Janeiro, a few hours before Sepultura is due to climb the Rock In Rio stage. How much can happen in two months time you will notice by Max's own words.

"'Arise' won't be released in February as originally planned but on March 25th. The reason is the whole album has been totally re-mixed. Just before Christmas we were ready and sent the tapes to Roadrunner. But the label wasn't satisfied at all. They liked the songs but they didn't like the sound. Due to the fact that we were satisfied we came to a sort of stress situation but in the end, everything worked out for the best. Roadrunner sent one song to Andy Wallace and let him mix it again. He did the last three Slayer albums and bands like Danzig and The Cult, and fair is fair, the result was fantastic. 'Arise'is really pounding now. Nothing against Scott Burns but Andy Wallace really put an extra dimension to the album. And those few extra weeks didn't hurt that much. As a warm up we are going to release an maxi-single of the song 'Under Siege' with 'Troops Of Doom' on the B side with a cover of Motörhead's 'Orgasmatron.'"

During recent weeks a few rumours had come up. We wanted Max's reaction. Firstly the rumour that relationship between Sepultura and Roadrunner wasn't that good.

QUARREL

"That's exaggerated. Okay we were quarrelling about the re-mix in the beginning but Roadrunner proved they where right. What made us mad was the fact, that Roadrunner gave away our cover design to Obituary. The cover of 'Cause Of Death' was made from a design we had already chosen for our album. Without asking us that design was put on Obituary's cover. So that wasn't too good for our relationship as was the fact that they put tee shirts of Sepultura on the market without us approving the design first. Those tee shirts with 'Death From The Jungle' and 'Welcome To The Jungle' for example. We are not from the jungle and we don't want people to think we are. Tee shirts are promotion for the band and we want to design that promotion ourselves. But we solved those problems with the record company."

How about the rumour that Sepultura is going on tour with Slayer?

"Well a few days ago we heard for whatever reason we are scrubbed from the bill for Slayer's American tour. In the beginning they agreed for us to tour the States for six weeks with Slayer and Testament, but Slayer's manager dropped us at the last moment. What is going to happen in Europe is still unclear. But we have agreed to tour there in April and May supporting Slayer. How far that's gonna be a question is unclear. But if we are scrubbed from the bill there we will tour on our own."

And then the last thing we heard was that drummer Igor Cavalera was called up for his military service.

"Yes that's true but the problem is out of this world again. In Brazil your military service is compulsory and the rest of the band was called up years ago, but through my family I had an important connection with the army who took care that we didn't have to go. When Igor was called up on military duty last year that connection wasn't working for the army anymore so Igor had to go. It's hard because he was touring in Europe at the time. So when he came home he was registered as a deserter. He had to report as soon as possible to the army. We were pulling out our hair because we couldn't miss Igor for two years. But when they saw all his tattoos he was told to leave the army immediately!"

"We are not from the jungle and don't want people to think we are"

Well so much for the rumours and our interview with Max Cavalera who a few hours later had to climb up the stage and play to 50,000 enthusiastic Brazilian fans. You can't see it but maybe it's the relaxed charisma of Sepultura which is partly responsible for their success. With Sepultura it is still fun that counts and not the money. I hope it will be like that for a long time.

Andre Verhuysen

SEPULTURA

IGNORANCE

IGNORANCE...IS BLISS!

Meet The Confident Rats of Thrash-Funk

Amidst all the hype and waffle from record companies plugging their latest flavour of the month it is a real pleasure to come across the genuine thing. Understandably, our mates at the record companies are only doing their job, but it does get a pain when you are confronted with endless blurb on this week's band who are the biggest advance in music since the guitar pickup was invented. So it was with more than a whiff of cynicism that Ignorance's 'The Confident Rat' was slipped in and cranked up. The rest is history, as they say, and Ignorance have instantly climbed into a grace and favour position at the Hammer. So what's their appeal, where did they come from, who are they etc.? Stef Brooks (bass) and Steve John (guitar) filled us in on Ignorance.

SLURP

The first thing most muso-journalists do when sniffin' around a new band is to ask what pigeon-hole the band fit into. Like those pretentious plonkers on the telly who slurp wine and tell you - 'It's a cheeky little wine, tempered by an ostentatious nose and capped with a hint of pragmatism' - what a load of bollocks. Try that with Ignorance and you get a Thrash-Funk-Melody band with a touch of the Red Hot Peppers, but tempered by Faith No More and capped with a hint of late-70's Chic-style guitar.

"We started off as a Thrash band, a very Bay Area type thing, you know all Metallica, Exodus and Testament type stuff.", asserts Stef flicking his black mane like a Sloane Ranger.

"Our influences in the last year have just gone AWOL. None of us can agree on anything anymore. There's a little bit of everyone's influence in there."... and that's how you can get caught napping when listening to Ignorance. Influences... a common phrase and commonly misunderstood. Your average musician, when citing his influences, really means who he's ripped a riff off and who he's stolen a nasty little key change from. Are Ignorance musical magpies? Are they bothered by being labelled a Thrash band?

"Yes...", sighs Steve. *"When we first started out as a band Thrash was all the rage and we all thought it was cool, but along the line we started to realise that there was no originality to the band anymore."* But worse was to come... *"We tried to get gigs in places and people would ask what kind of style we played and we'd say Thrash and that would be the end of that."*

HORROR STORIES

Uh huh, the usual parochial attitude to Metal stirred up by rumours and horror stories in the local press... so what did Ignorance do to gig?

"When Steve joined he brought a more melodic style to the band. We started going out more and listening to more music and we realised that stuff like Madonna's not that bad after all. Madonna songs are great pop."

"At first everyone in the band was really Thrashy, even when I joined" says Steve, *"and then we matured and started listening to Jesus Jones."* Sounds like a deliberate cop-out followed hotly by a search for the more accessible (read commercial) sector of the Metal market... or what?

"We started out as a band that played Thrash and developed from there - if you want to call a natural progression a deliberate move okay..." Point taken... *"It wasn't as if we sat down and thought that we would get on a band wagon - which we have been accused of. It's pretty annoying to get that when you haven't done it."*

Sore point? Naw, more like a gaping wound that's just had salt poured into it... at this point the Death metallers get terribly excited and sweaty and stuff..: Stef takes up the cause...

*"We evolved on from Thrash. We did just sound like a lot of other bands before and basically it was just Testament and Metallica and we wanted to have our own niche."*LA In the last few years Thrash has gone up a dead end alley. Stef agrees.

"There are no big Thrash bands coming out at the moment, no-one's really breaking through. Everything that can be done in Thrash has been done and any Thrash band that comes out now is just going to sound like something else. There's no originality..."

Before the local nutters come round to complain that Metallica or Exodus or whoever are brilliant just remember that we are talking about newer bands... Metallica even say that they have to keep progressing to stay creatively alive. Ignorance have firmly nailed their colours to the mast-head on that theme. Who cares if they're Thrashy or, according to some, Faithfully Chillified? They're good... Don't remain ignorant...

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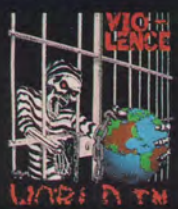

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LARS ULRICH ON METALLICA'S NEW DIRECTION

MH: So where are you recording the new album? Are you going for the same kind of studio as you did on the last album?

Lars Ulrich: *"We're using the same studio that we used on 'And Justice For All'. It's the 101 in Los Angeles, but this time what we're after is a harder more live sound.'"*

MH: So does this mark the end of your work with Fleming Rasmussen who produced your other albums?

Lars Ulrich: *"Yes, we'll never work with him again. We've got Bob Rock working on the new album who's worked with Mötley Crüe, Aerosmith and Bon Jovi. We decided to use him because our new songs are kind of different from the other stuff we did before. The new songs are not all the same, like on the old albums, so that's why we needed a new producer. Working with a monster producer like Bob gives us the chance to experiment with different sounds and to record them differently. Anyway, we like the sound that he's got and what he's done with other bands."*

MH: Is this album going to be a hundred per cent American production or are you going to come over to Europe like you did before and do some work here?

Lars Ulrich: *"No, this time it's going to be all done in the United States. Bob Rock's got the habit of recording in Canada, or more precisely in the Little Mountain studios in Vancouver. But with us he's agreed to come to Los Angeles and we'll do the whole album there."*

MH: So who's gonna write the music and who's taking care of the lyrics?

Lars Ulrich: *"Most of the lyrics have already been written. James and I did most of the songs while Kirk got on with fine tuning the solos. As far as the lyrics are concerned we've done the same as on the other albums, that is we've all worked on the lyrics together and put in our own ideas and feelings and then put them to music. But most of that work is already finished."*

GUITARS

MH: Let's get down to details. What kind of direction is the new album gonna take?

Lars Ulrich: *"Unlike '... And Justice For All' which leaned towards being drum orientated this one is going to be more guitar orientated. The guitars will be carrying most of the load on the new album and there won't be as many breaks. I guess you could say that this album won't be as progressive as others..."*

MH: So would you say that the days of 'Kill 'Em All- and 'Ride The Lightning' are effectively over?

Lars Ulrich: *"No, not at all. The first four albums are all different from each other, but on the whole they have a consistency. We haven't forgotten what we did on our debut album, but that doesn't mean that we're just going to go around repeating ourselves. Right from the start we knew that we wanted to progress on each album and we'll never release two albums that sound the same... hey, we're not Iron Maiden you know! 'Kill 'Em All' and 'Ride The Lightning' are important parts of our history, of our progress, and it's a period that we'll never forget. 'Kill 'Em*

Bob Rock has given us a chance to experiment
(Lars Ulrich)

EXCLUSIVE

Without doubt, Metallica are beginning to look like the chameleons of the Rock circus. Cast your mind back to the heady days of 'Kill 'Em All' and then check out 'Ride The Lightning' or 'Master Of Puppets' and you'll see the gradual, but definite evolution of one today's greatest bands both live and on record. Pure, raw, uncompromising Thrash to begin with and then tempered with the odd acoustic guitar right through to the sheer brilliance of '... And Justice For All' - the proof is there that the machine that is Metallica is a continually changing one. Lars Ulrich, winner of the 'Best Drummer'-section in the Metal Hammer International Poll talks about the early days and the direction new album is taking.

LARS 'EM ALL

LARS ULRICH

pics.: Relayphoto/R. Halfin

All' represents the best that we were capable of in 1984 and the next album will be a collection of the best that we are capable of in 1991.

MH: Would you say then that the songs on 'Kill 'Em All' are still relevant today?

Lars Ulrich: *I'd say that 'Kill 'Em All' simply was a statement of what Metal was like about five or six years ago. I'm not listening to it non-stop any more, but that doesn't mean the kids ain't. There's still a lot of people who only really listen to the first two albums and then others who only listen to the new stuff.*

MH: There's no doubt that Metallica have influenced a lot of the younger bands. Do you get a chance to listen to any of them and if so which ones?

Lars Ulrich: *To be honest apart from Slayer I don't listen to much Thrash. People say that Testament sound like Metallica, but I won't comment on that. Testament's albums aren't bad at all. It's pretty normal for a band like Metallica to be copied by younger bands who think it's an easy way or quick way to the top. You just get the impression then that all they are doing is repeating themselves - which makes us work harder at keeping our identity and coming up with new things.*

MH: How would you say the band has progressed over the years?

PROGRESS

Lars Ulrich: *In my opinion musically we've progressed a whole lot. We've never held back from taking risks and we've never worried about having to come up with things that people expect from us. On the other hand a band like Iron Maiden have been releasing albums over ten years that all sound the same because that's what the fans want. We'd never sell out like that because we want to be honest and put that across in our music.*

MH: Do you reckon there are a lot of fans who get all nostalgic listening to the likes of 'Whiplash', 'The Four Horsemen' and 'Fight Fire with Fire'?

Lars Ulrich: *Sure, and what's wrong with that? But you have to remember that nowadays we don't do that kind of stuff anymore even though we still could. Metallica have progressed from album to album and we've never made an album that sound like something we've done before. When we've gone into the studio to record an album we've never thought about what the fans would want to hear. The thing is that in the studio we're the audience and then it's up to the fans whether they like the album or not.*

MH: Do you think you're still as tied in with the Underground thing as much as you were at the start?

Lars Ulrich: *I reckon that things have changed since the beginning. I'm not into what's going on in the Underground as much as I was say five or six years ago. When 'Kill 'Em All' came out there was still this kind of spirit of togetherness because the bands that were coming out then in 1983 were coming up with stuff that the kids had never heard... they were coming up with something new. I'm talking about bands like Anthrax and Slayer who were really doing some outrageous stuff. But the bands that came after them just didn't have that fire, that enthusiasm or drive to do something else. Today's Underground scene is just full of cliches. Thrash bands today think that the way to get noticed is to have a load of upside down crosses.*

Iron Maiden albums all sound the same

DEATH METAL

MH: Are you into all the Death Metal that's going on in the States at the moment?

Lars Ulrich: *No. If I do listen to any of it it would have to be Slayer. If I want to hear some good Thrash I'll pull out 'Reign In Blood'. The other bands are nothing but Slayer clones.*

LARS 'EM ALL

pic: Relayphoto/R. Halfin

MH: Let's talk about your albums. Which songs do you like the best?

Lars Ulrich: *Off 'Kill 'Em All' I really like 'Whiplash', 'No Remorse' and 'Seek And Destroy' that even today sound great. I like 'Motobreath' and 'The Four Horsemen' almost as much. 'For Whom The Bell Tolls' is my definite favourite off 'Ride The Lightning', oh and 'Creeping Death'! You know, I still think that some of those songs are still as good nowadays as they were then and haven't lost any of their balls.*

My all time favourite has to be the stuff off 'Master Of Puppets' and, in my opinion, it's really good material. When you listen to an album like 'Master Of Puppets' a few years after it came out you can still hear that it's outstanding. Some of the songs that that didn't stand out then really come to the fore now. I like everything that Metallica's done.

I'm not listening to metal non-stop anymore

MH: Can you tell me anything about the lyrics on the new album?

Lars Ulrich: *A lot of James's lyrics have got a certain message in them. The new lyrics aren't as upfront in their message as they were on the earlier albums. We haven't gone after the government, corporate America and society as much - the lyrics on the new album are much more optimistic.*

MH: So how do you plan to tour to tie in with the album's release?

Lars Ulrich: *I can't really comment on that as at the moment we're concentrating on recording and when that's finished then we can concentrate on getting a tour together. But as always we'll be playing everywhere. On the last tour we played in all sorts of countries and this time round will be the same. I hope that we'll get the chance to do some gigs in eastern Europe on the next tour.*

MH: After all the tours you've done do you still get excited about going out on the road again?

Lars Ulrich: *Well, at the moment we're not dying to get on the road as we're so tied up on the studio, but when we're finished we'll start getting itchy feet to go on tour again.*

MH: What have you got planned as far as promotion's concerned?

Lars Ulrich: *To be honest we've not even thought about that. We'll definitely shoot some videos, but I can't really tell which songs that would be - I can't even tell you what the single's gonna be. There's got to be a certain amount of spontaneity otherwise you drown in boredom!!*

The other bands are nothing but Slayer clones

Louis Bourgade

DARKER THAN HELL?

pic: A. Bradshaw

Dark Angel are four albums into their career with the release of 'Time Does Not Heal'. With the emphasis on progress through natural evolution, the album sees the band build on the foundations laid by 'We Have Arrived', 'Darkness Descends' and 'Leave Scars'. Where these early albums sought to explore the darkness inside the souls of the masses, 'Time Does Not Heal' seeks to drive home the blacker areas of hitherto taboo subjects, such as paedophilia, rape and the violence in pornography. The man behind this lyrical bent is drummer Gene Hoglan, who took the time to explain to the melodic rock oriented ears of Andy Bradshaw, why he should be moshing into 1991.

GENE HOGLAN is massive. Walking onto the rooftop pool area of L.A.'s Le Parc hotel, the six foot four man-mountain eclipses the sun as he approaches for the interview. Like many men of great stature, Gene's voice is one of measured tones and gentle articulacy, sometimes at odds with the violent subject matter he discusses. 'Time Does Not Heal' dabbles in areas of lyrical brutality through brutal aural assault. Unrelentingly. With a band's fourth album generally acknowledged to be a good indicator of whether they are likely to be around for a further four, how did they approach its recording?

''The whole attitude with this album was not to change that much, just grow a bit. Musical maturity is something which develops in the course of time as your experience grows and your influences change. For instance we have a new songwriter/guitarist on this album, Brett Eriksen, who gave us a different angle on things.''

Eriksen, formerly with a band called Viking, stepped into Dark Angel during the band's 'Leave Scars' tour following the departure of Jim Durkin for what Gene describes as 'personal and financial reasons'. Whilst Brett has had a positive influence in making this album arguably their most powerful so far, it is the mind of Hoglan which directs the messages carried by the music.

''A lot of the themes of the songs on this album explore the darker sides of sexuality. For instance 'Time Does Not Heal' is a kind of hark-back to the song 'The Death Of Innocence' which dealt with the subject of paedophilia from the child molester's point of view. That song was a completely different way of looking at the subject. I would like to say for the record that I am not a child molester! Anyway, 'Time Does Not Heal' is a kind of 'part two' to 'The Death Of Innocence' but this time looking at it from the child's standpoint; how a child grows up and deal with the scars left by being abused; how some of them fall to pieces and how some go on to become abusers themselves...''

That's a very heavy subject to deal with and potentially dangerous ground as your intentions may be misinterpreted.

''Yes it is. There were a few dissenters with 'Time Does Not Heal'; people thinking that I was involved with that kind of thing, or that I condoned it.''

Not content with the evils of child abuse, rape comes in for some icy scrutiny.

''An Ancient Inherited Shame' deals with the subject of rape from the female's standpoint. I'm not a woman obviously. Nor

have I been raped. I believe that rape is one of the most heinous crimes next to murder so I have tried to look beyond the just the term 'rape' and into how it actually affects a woman.''

That again is a brave step. For a man to even dare to presume to understand how it feels for a woman to have her body violated, could be seen as an arrogant incursion into feminist territory. Where did Gene draw his research from?

''I'm not one to draw from newspapers or anything, but I've had friends who've been in that situation and witnessed the effects. I write about things which affect me deeply. The corruption of innocence is one of them.''

RESEARCH

AT THIS point it was becoming evident that Gene, an almost Clark Kent-like figure of polite, mineral water-sipping disposition, was more than a little fascinated with the morbid and the macabre. He took a sip of the water before moving on to discourse about the track 'Psychosexuality'.

''I've spent a lot of time in red light districts of cities of America and Europe; Amsterdam, New York and of course here in Los Angeles - which is one big red light area. The song is from an observer's standpoint, talking about how you can get drawn in to the atrocities committed against women and children, little by little.''

The opponents of pornography maintain that 'porn-junkies' gradually get drawn into more and more perverse acts and turn-ons. Is that what you are getting at?

''A little bit, yeah. Although this is definitely more from the observer's standpoint.''

Gene is qualified to talk about the observer's standpoint, without, as happens in 'Psychosexuality' becoming actively involved, as he goes on to explain.

''Over the past year - and 'Pain's Invention, Madness' touches on this - I have been collecting these videos from Europe called 'Pain'. These deal with torture and pain - not S & M for some sexual reason - but for pain's sake. Like the women in these videos who are prepared to suffer anything, because they need the money to pay for their drug addiction. I'm fascinated by pain thresholds''

Are the participants willing in these videos?

''Mostly, yes. Sometimes no. If you get into the area of 'snuff' movies then, I don't believe that the participants are willing then.''

With Gene admitting that he had collected a few 'snuff' movies, where (for those who are not aware of this horrific phenomenon) the victims, often under extreme duress, are sexually degraded and then killed on screen, I put it to him that he was fuelling the market for something which he said he found appalling.

''Sure.''

Isn't that somewhat disturbing? The more people who buy/collect material of this nature, the more people are going to die to satisfy the demand. Gene thinks carefully before answering.

''Even though I'm a collector of it, I suppose it does fuel that end of the market, although I'm not going to turn around and rape or harm anybody. This isn't necessarily pornography, it's just...torture. Any forms of torture have always interested me. It's an extreme. I've always been fascinated by extremes.''

Your lyrics are broadly anti any of the violent subjects you cover in your songs. But doesn't it strike you as a contradiction that while condemning on the one hand, you are buying material which contributes to the problem on the other?

''I try to research most of the stuff I write. I suppose that, yeah, I'm guilty of fuelling the fire since I've bought a few things. But it's mostly for research purposes, just so I know where I'm writing from,'' qualifies Gene a little uncomfortably. *''I haven't even defined my interest in it yet; it's still in its embryonic form. I don't know what it is, whether I'm horrified by it or if it's like 'this is gross, I want to see more'.''*

Dark Angel's music is, as Gene describes is 'brutal music for brutal times', it has its place and a right to say what it has to say, although certain polemic forces against metal might not see it that way. You will have a chance to judge for yourself when the band come over to Europe later this year.

ANDY BRADSHAW

QUEENSRŸCHE

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LITTLE ANGELS

LITTLE ANGELS GET DOWN TO THE BONEYARD!

TOBY GETS OLDER BUD-WISER!

TOBY JEPSON clutched hold of a length of scaffolding and slid down the pole like a fireman. It was a brave deed. He was already twenty feet in the air, balancing on a massive, if somewhat rickety structure that looked like a Fritz Lang nightmare. Little Angels were the throes of making their very own epic. The band were gathered on a freezing cold day in South London to make a video for their pulsating new single 'Boneyard' that deserves by all the gods of rock, luck and good fortune, to be a smash hit for them. It's a great riff, catchy hooklines and its delivered with a pulsating energy that typifies al their live performances and has been holding up well in the Top Forty, despite a total lack of radio plays.

The Angels hit bad luck when they released their single at the start of the Gulf War. The title seemed to be inappropriate at a time of death and destruction, but as Toby has firmly pointed out *"It's about life, not death!"* Toby is disappointed about the lack of plays, but he and the the Angels, those skinny lads from Scarborough who peer out at the world through a flurry of long hair, and assorted hats are not downhearted. In fact they are determined to crack both Europe and America this year. The only thing that really gets them mad is being called YOUNG! For the Angels have matured, as their live performances testify. And British fans will be reminded how much the Angels have grow up, musically as well as in years when they hit the road in March.

"I'm sick to death of people going on about us being young"
Toby Jepson.

Meanwhile put as much energy into making the video making as they would at a gig.

But this was just the start. From dawn to dusk on the one day shoot, the band had to keep on bashing out the same number, to get the right shots for director Nigel Dick of Propaganda Films. He's the man behind many a video - for the likes of Guns n'Roses among others.

Guitarist Bruce Dickinson mimed to the backing tracks, but Toby sang for real and the skinniest Angel of all, drummer Michael gave his kit hell and shook the whole structure of platforms, ladders and pipes. In a welcome break the whole band fled to the canteen for workman's grub and here recently married Toby took time out to talk about the band's new LP which changed its name from 'Spitfire' to 'Young Gods.' the eagerly awaited follow up to their 'Don't Prey For Me.'

Toby, ever charming, intelligent and full of enthusiasm, roared into verbal action.

CRITICISM

"We changed the LP title because of the Gulf war. We felt we wanted to avoid upsetting people, and veer away from any suggestion that the album title had anything to do with war. Now we've had criticism about the single and the title 'Boneyard.'People think it's about people dying, which it isn't. 'Boneyard'is a celebration of life. The whole lyric is about pursuing your dreams because at the end of the day, we all have to die sometime and end up in the boneyard! It's meant to say you've gotta make the best out of your life. Unfortunately lots of radio stations and magazines thought it was all about death - which it ain't!,- Toby and the guys wrote the songs months before the war started.

"We're very pleased that we kept the single in the Top Forty without any radio plays so its a big thank you to all the fans. We are certainly selling records without the aid of radio, which is a strong position. We'd like Radio One support, but we can survive without it. I feel so confident about this record and we all feel changing the title has given us a fresh outlook and it still encapsulates the ideals of the band which is to get up and go for it."

Little Angels have come of age and said Toby:*"Dead right man! Don't even mention ages! I'm sick to death of people mentioning us being YOUNG. It's complete crap. You are either good or bad. It bugs the shit out of me. I'm 23. Who gives a f****. Know what I mean? Nobody went on about Jon Bon Jovi being 23 when he had a hit. It doesn't matter"*

Toby mate - it's because there are so many OLD rock bands,

it's a relief to find a young one! Mr.Jepson laughed. *"When we were signed we were very young. But I will personally wring the neck of the next person who goes on about me being 23. It really annoys me."*

With their quality album production it seems to some that the Angels have their sights on America - right? *"Well its a massive market for rock and obviously we want to get in there, but I feel strongly that Europe is an important market for us. It annoys me when people scoff at the idea of European unity. We want to do a German tour and we'll be supporting Pink Cream 69 - who are a big band in Germany in March and April. Then we'll come back and play the second leg of the British tour which will include Hammersmith and Newcastle City Hall. Then it's back to cracking Europe and getting known over there. Next we are making a new video for the next single 'Product Of The Working Class' a cut off the album and we'll put that so we've got one for the tour."*

I have a feeling in my bones that Little Angels will be very BIG ANGELS - before they are much older!

CHRIS WELCH

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BEST OF ALL

LITTLE ANGELS
'Young Gods'
(Polydor)

Tracks: Back Door Man, Boneyard, Young Gods (Stand Up, Stand Up), I Ain't Gonna Cry, The Wildside Of Life, Product Of The Working Class, That's My Kinda Life, Juvenile Offender, Love Is A Gun, Sweet Love Sedation, Smoke In My Eyes, Natural Born Fighter, Feels Like The World Has Come Undone.
Producer: Jimbo Barton, Andy Paul
Studios: Various
Country Of Origin: UK

My, my, who's going for the US market then? There's nothing wrong with that of course, American bands do it all the time. 'Young Gods' is probably better than the original album title 'Spitfire' simply because there is very little to suggest that this is anything to do with the U.K. (apart from the drab 'Juvenile Offender'). To their credit, this is probably the one thing which gives them a chance to survive world-wide. On the whole this is a very classy album; hookline rich songs; superb mixing by Thompson & Barbiero; impressive all round performances (particularly lead guitar and vocals). What would make it easier to review would be if the band *were* American. Then you could say that many of the songs were highly derivative of Aerosmith/Poison/ Warrant (!?!) without fear of retribution for joining the 'let's slag off British bands' brigade.

Where this album falls down is that too often there are melody lines borrowed from other songs, such as in 'I Ain't Gonna Cry' which leans on Foreigner's 'I Want To Know What Love Is', or, 'Sweet Love Sedation', which is more than reminiscent (on the hook) of Aerosmith's 'Sweet Emotion'. Let's hear more *Little Angels*.

I really wanted to like this album, but remain unconvinced. (However the concensus of MH staff views hails it as the best of the current crop of releases).

ANDY BRADSHAW **3**

SOUNDCHECK

FEBRUARY '91

		Ø	MAX CAVALERA Musician	TIM OAKES Metal Hammer	LYN GUY Metal Hammer	CHRIS WELCH Metal Hammer	ANDY BRADSHAW Metal Hammer	AL SIMPSON Metal Hammer	JAMES SHERRY Metal Hammer	TECH TWINS Metal Hammer	PIPPA LANG Metal Hammer	PAM P. MH Reader
1	**LITTLE ANGELS** Young Gods	4.0	3	5	4	5	3	5	3	3	4	5
2	**CASINO STEEL** The Wonderful World Of	3.8	1	3	3	5	4	4	3	5	5	5
3	**WALTER TROUT BAND** Life In The Jungle	3.2	1	3	3	4	3	4	3	4	3	4
4	**JACK BREWER BAND** Rocking Ethereal	3.1	2	2	4	3	3	2	4	4	4	3
5	**BOLT THROWER** War Master	3.0	5	2	3	3	2	2	3	3	2	5
6	**MINDSTORM** Mindstorm	3.0	1	4	2	5	3	4	2	3	4	2
7	**U.K. SUBS** Mad Cow Fever	3.0	4	1	3	3	4	2	3	3	3	4
8	**GREAT WHITE** Hooked	2.9	2	3	3	4	4	4	2	2	4	1
9	**KILL CITY DRAGONS** Kill City Dragons	2.9	1	2	2	3	3	3	2	5	4	4
10	**INSIGHT** Fade	2.9	3	3	3	3	2	2	4	3	3	3
11	**IMPETIGO** Utimo Mondo Cannibals	2.7	5	2	3	3	1	1	4	3	1	4
12	**SILVERFISH** Fat Axel	2.6	2	2	2	2	2	2	4	4	2	4
13	**SABBAT** Mourning Has Broken	2.5	3	4	2	3	1	1	3	2	1	4
14	**SKIN YARD** Fist Sized Chunks	2.4	2	1	2	2	2	1	4	4	3	3
15	**HELL KRUSHER** Wasteland	2.3	4	2	3	1	1	1	3	3	1	4
16	**HERETICS** Omnivore	2.1	3	3	2	2	2	1	2	3	1	2
17	**MARCHING TO THE GRAVE** Tempting Fate	2.1	2	2	2	2	2	1	2	3	3	2
18	**SAXON** Solid Ball Of Rock	2.0	1	3	1	4	2	2	2	1	3	1
19	**DELIRIUM** Zzooouhh	1.9	4	2	2	2	1	1	3	2	1	1
20	**DESECRATOR** Subconscious Release	1.8	5	1	2	1	1	1	2	3	1	1
21	**NECROSANCT** Equal In Death	1.2	3	1	1	1	1	1	1	1	1	1

1-Rubbish **2-Not Bad** **3-Reasonable** **4-Brilliant** **5-Incredible**

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Favourite Musician?
"Jimmy Page"
First Record Bought?
"Kiss Alive 2"
What Do You Like Most?
"Seeing a good crowd go totally nuts at a show."
What Do You Hate Most? *"Arrogant rock stars (fags!)"*
Favourite Film?
"Clockwork Orange"
Best Place To Go On Holiday?
"England"
Favourite Drink?
"Cuba Libre"
Favourite Sex Symbol?
"Debbie Harry"
What Do You Find Funny?
"This interview!"
Delirium:
"I like the feeling of the old death metal on this. A bit like old Celtic Frost etc..."
Bolt Thrower:
"I really like the beginning of this. The drummer's excellent and very intense. Great song!"
Impetigo:
"Weird vocals but still interesting. I love the names of the songs. This is different stuff!"
Sabbat:
"I like the older stuff more but this is still good. Excellent lead work."
U.K. Subs:
"Good to see them still around! Not bad, but could be a lot better."
Silverfish:
"This lot are very noisy but in a totally different way from us!"
Desecrator:
"Not bad, in fact as I hear more it gets excellent. Good riffing and the vocals are intense!"
Saxon:
"This is shit! Boring rock music with no imagination."
Hell Krusher:
"This is good! Discharge style riffing but with a metal approach."
Skin Yard:
"This sounds a bit like Soundgarden but not quite as good."

PLAYLISTS

JAMES SHERRY
1. Jello Biafra with No Means No - The Sky Is Falling LP
2. Dinosaur Jr. - The Wagon EP
3. Chumbawumba - Slap! LP
4. Leatherface - Smokey Joe EP
5. R.D.F. - Landing Party EP

TECH TWINS
1. Faith No More - Live LP
2. Terrovision - Demo
3. Hard Ons - Yummy LP
4. Nirvana - Sliver EP
5. Johnny Thunders - Live At The Lyceum LP

CHRIS WELCH
1. Little Angels - Boneyard EP
2. Dave Lee Roth - A Little Ain't Enough LP
3. White Lion - Mane Attraction
4. Iron Maiden - Bring Your Daughter...
5. Motorhead - 1916 LP

AL SIMPSON
1. Ignorance - The Confident Rat LP
2. Thin Lizzy - Dedication
3. The Throbs - The Language Of Thieves & Vagabonds LP
4. Snap - The Power Of Snap LP
5. Gregg Parker - Mega City One LP

TIM OAKES
1. Little Angels - Young Gods LP
2. Motorhead - 1916 LP
3. Seven Deadly Sins - Demo LP
4. Thin Lizzy - Dedication Single
5. Force Field - Let The Wild Run Free LP

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Wednesday 6th MANCHESTER, International II
Thursday 7th NEWCASTLE, Mayfair
Friday 8th PETERBOROUGH, Cresset
Sunday 10th NORWICH, The Waterfront
Tuesday 12th GLASGOW, Mayfair
Wednesday 13th COVENTRY, Tic Toc
Thursday 14th LEEDS, Colosseum
Friday 15th LONDON, Astoria
Saturday 16th GUILDFORD, Civic Hall
Sunday 17th BRISTOL, Bierkeller
Monday 18th WORTHING, Assembly Rooms
Tuesday 19th BOURNEMOUTH, Academy
Thursday 21st CAMBRIDGE, Corn Exchange

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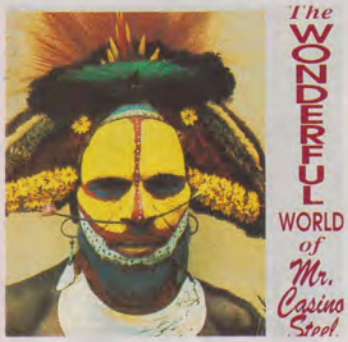
KILL CITY DRAGONS
'Kill City Dragons'
(Wideboy)

Tracks: I Don't Want (Anything From You), That Ain't No Lie, Devil Calling, Fastest Way Down, King Of The Cats, L'il Suzy, Stepping Stone.
Producer: Mark Dearnley with Kill City Dragons
Studio: Picnic/Porcupine
Country: UK

Well here it is folks - the first and final album from the ill-fated Kill City Dragons. The departure of vocalist Billy G Bang and guitarist Dave Tregunna to the more receptive shores of California to join forces with ex-Hanoi man Andy McCoy has left the remaining members holding the moniker and not much else. The Dragons were at the brunt end of a very unfunny joke. At first they were hailed as the new messiah, the missing link between Hanoi and the latter day bands they inspired. They sold out the Marquee early on and had a string of 'majors' hankering after them. But then it all slid away, the press began to ridicule them for wearing 'frilly blouses' and all the record companies were playing stand-off. Dejected, starved and pissed off by the catch 22 situation they found themselves in, they crumbled. But, for the army of fans who kept their gigs well attended and for those who're gonna shed a tear for the dearly departed, here's the essence of the band. It's pure Kill City Dragons - from the spitting whip crack at the beginning of 'That Ain't No Lie' right down to the gasping vocals on 'Stepping Stone'. The live version of The Monkees hit finds Billy's vocals rasping, his usual Alley Cat purring having left him as it sometimes did on those sweaty nights at the Marquee. But nevertheless this only adds to the album's authenticity. Undiluted Kill City Dragons - no more no less!

TECHNICOLOUR TWINS 5



CASINO STEEL
'The Wonderful World Of Mr Casino Steel'
(Starbeat)

Tracks: Little Ol' Winedrinker Me, You Can't Hurt A Memory, Ruby, Cajun Invitation, Strange Brew, The Ballad Of The Sad Cafe, Blowing The Dust Off The Angels Wings, Suckin' On Suzie, Independent Girl, Ghostriders, Honky Tonk Night, This Ain't America, Little Rebel, Gotta Serve Somebody.
Producer: Casino Steel.
Studio: Various
Country Of Origin: Norway

Hoo-bloody-ray!! Someone sensible has put together this compilation of all things Casino. For the uninitiated, the wonderful Mr. Casino Steel was a member of two of the most underrated bands of the Seventies, The Hollywood Brats (without whom...) and The Boys. This album brings together assorted tracks from Casino's various incarnations, including numbers from the aforementioned bands, his collaborations with Claudia Scott and Carlene Carter, then comes bang up to date with recent stuff from Casino Steel & The Bandits. There's two seriously brilliant cover versions from Casino and Gary Holton which really have to be heard to be believed - 'Ghostriders' and Kenny Rogers' 'Ruby' (and even then you have to play them several times to recover from the shock!). The mixture of styles and sounds illustrates Casino's versatility, ranging from original trash with 'Suckin' On Suzie' to Nineties rock on 'Blowing Dust Off The Angels Wings'. There's another Bandits LP due soon - someone give the man a medal. Essential listening? - you betcha!!

TECHNICOLOUR TWINS 5

SKIN YARD
'Fist Sized Chunks
(Cruz)

Tracks: Slow Runner, Go To Sleep, No Control, Through, Nothing, Hungry And Hanging, Ritual Room Over The Moon, Drunk On Kerosene, Gentle Collapse.
Studio: Reciprocal
Country Of Origin: USA

Why is it that the Americans can always create spot on rock with an extra sassy roll? (Could it be something to do with their having invented the music?). Skin Yard's album 'Fist Sized Chunks' contains all the ingredients necessary to make you wanna get down and boogie your brains out - energy, anger and a handful of bouncy melodies. 'Rock'n'Rollers don't bathe'- comments a voice at the beginning of 'Hungry And Hanging'. If that's the case then Skin Yard must smell like a cesspit. True bitchin' rock'n'roll! Guitars scream and growl like hell hounds and the bass and drums beef the sound up into a thick stew of steaming rhythms. One savage bastard of noise! 'No control', 'Drinking Kerosene', and 'Over The Moon' show that they've got the depth to follow through - though perhaps their production skills give the game away that this might just be a rather small budget affair.
It's good honest down-to-earth ass-kickin' rock which may, or may not, mature into something a heap bigger. We'll go for it next time around. (Incidentally a British rock fan, Cedric Hardcastle, anxious to chip in with his two pennorth and trying to pack out this review, adds 'I say, we U.K. fans are terribly keen on this sort of thing. As it happens we rarely bath either, mainly due to the poor state of plumbing endemic in this ill served country of ours.')

TECHNICOLOUR TWINS ■

HERETICS
'Omnivore'
(Repulsion)

Tracks: Brother Love, White Room, Loophole, 120 Rooms, Incognito, Restless, Shrivel Up And Die, I Eat All, We Shall Meet Again.
Producer: Mike Michalski
Country Of Origin: USA

Oh please save us from the smartass oik...Heretics think they're so bloody clever, slopping and belching about, messing up harmonies, staggering about all over some basically well-crafted riffs. And, believe me, they can play when they want to. In amongst a spew-riddled collection of garbage, three veritable delicacies rise majestically from the dungheap. A cover of Cream's 'White Room', though occasionally untidy, is respectably recited with not much change from the original. '102 Rooms' (these guys must be into rooms), an eerie little Goth ballad with some talented acoustic strumming. And 'We Shall Meet Again' (I hope not) which suggests a semblance of normality.
But Heretics are generally taking the piss out of musicians who really strive to play well. Those glimpses of true musicianship only serve to emphasise the deliberate shoddiness of the bulk of Heretics' output.

PIPPA LANG 1

MINDSTORM
'Mindstorm'
(Barricade)

Tracks: See The Future, Go My Way, Find The Way, Witch Doctor, Live Hard, End Of The Line, Whispers, Live To Die, One Of Those Days.
Producers: Bill Szawlowski & Gary Moffet
Studio: Canuck Studios
Country Of Origin: Canada

These guys have strange influences! The album starts off with a third rate Dio song, goes into a cross between folk and Hard Rock, and then into a Led Zeppelin copy (hasn't this been done before?). This is followed by Zep with a bit of Bee-Gees thrown in (?), and finishes off with just a straight bit of rock. It was a nice try, but Mindstorm can't seem to pull it off in the way they probably intended. All this just goes to make their album a mish-mash of good ideas with no energy, full of the rock cliches that bands these days have been trying to rid themselves of. You can just see Travis, the lead singer, saying in an interview: *"Yeah, well, we lived for the seventies, man. That's where it was at."* I personally don't think it is healthy for today's bands to copy twenty year old music if they don't add something new of their own.

PHILIP MUSSELLWHITE 2

WALTER TRAUT BAND

WALTER TROUT BAND
'Life In The Jungle'
(Provogue)

Tracks: Good Enough To Eat, The Mountain Song, Life In The Jungle, Spacefish, Red House, She's Out There Somewhere, Frederica (I Don't Need You), In My Mind, Cold Cold Feeling, Serve Me Right To Suffer.
Producers: E. Schulz, T.P. Sehringer
Studio: Electra
Country Of Origin: USA

'Good Enough To Eat', acts as a superb opener for this debut album. It's the authentic blues, taking us back to the heyday of John Lee Hooker. Hooker influences can be heard throughout, unsuprisingly as Trout previously performed with him. There is nothing new here, but if you are a blues fan you will not be disappointed. But it lacks variety, to make it stand out. Highlights are tracks recorded live at the Midtfyn festival in '89 such as the old Hendrix song 'Red House', where the band are in their element.
Blues nearly always comes across better on stage than on vinyl. Though I enjoyable listening, I wouldn't recommend it to non-blues fans as its repetitive nature could start to grate after a couple of hearings, and ultimately become boring.

PHILIP MUSSELLWHITE **4**

BOLT THROWER
'War Master'
(Earache)

Tracks: Intro/Unleashed (Upon Mankind), What Dwells Within, The Shreds Of Sanity, Profane Creation, Final Revelation, Cenotaph, War Master, Rebirth Of Humanity, Afterlife.
Producer: Colin Richardson
Studio: Slaughterhouse, Driffield, Yorks.
Country: UK

Well, as expected, a bunch of gruff growling and grizzly, grinding guitars from Brummie band, Bolt Thrower. That's not to say it's bad, mind, in fact it's quite good - as with most things from those nice people at Nottingham's Earache label. This is their third and, to date, best album, following on from 'Realm Of Chaos' last year which used a tie-in with Games Workshop and sold rather a lot, thanks very much. This new vinyl benefits from Colin Richardson's production, crisper and cleaner than on previous Bolt Thrower albums. With tracks like 'Profane Creation' and the recent single, 'Cenotaph', the band show they have progressed but still kept their identity and original sound. With a lot of serious thumping of the tubs courtesy of the unrelenting stick wielder, Andy Whale and some fine, solid bass from Jo Bench it is quite evident that Bolt Thrower have firm foundations. The band are off to promote the LP soon, headlining a tour with Nocturnus.

TECHNICOLOUR TWINS **3**

INSIGHT
'Fade'
(Meantime)

Tracks: Birth, Fade, The Justice Game, Walk Tall, Before, Breeding Hate, Victim, Deeper, Free Yourself, Waiting To Touch, Change The World, Some Friend, Beyond The Circle, Again.
Producer: Insight
Country Of Origin: UK

If metal tinged Hard-core is your thing, then chances are that you're going to love Insight, (that's if you don't already!). A London-based band that have been peddling their moshing wares around Britain for the last couple of years. Having released one single and toured with the likes of Snuff and Leatherface, Insight are fast becoming our best Straight Edge styled Hard-core band.
This debut, 'Fade' sees the band already setting their sights on different areas; the LP isn't the all-out thrash I expected. The vocals are as harsh as ever and the music is still hard as f**k but there's definitely something else fighting to get through. Time will tell, but I see Insight taking on various styles of music before they're through.
All in all, this is a good example of UK/HC and Meantime records should be supported as they do a great job. Just buy the f**ker!

JAMES SHERRY **4**

SABBAT
'Mourning Has Broken'
(Noise)

Tracks: The Demise Of History, Theological Void, Paint The World Black, Dumbstruck, The Voice Of Time, Dreamscape, Without A Trace, Mourning Has Broken.
Producer: Sabbat
Country Of Origin: UK

If you're used to Sabbat's old sound and love it to death then you're going to be in for a bit of a shock with this! This is not the same band that pranced around stage, dressed in funny hats and waving swords around (which I'm sure were plastic!)
'Mourning Has Broken' presents a more mature Sabbat, letting the eight tracks spread throughout this LP talk for themselves.
A more varied, technical approach has also been applied, simply adding to the bands sound and atmophere. The addition of American singer, Richie Desmond has added a whole new depth to the music with actual singing involved and less growling. I'm not sure which style I prefer but it works well all the same. This LP should see Sabbat reaching a whole new audience with their new found, more mainstream sound but performed in such a way that accusations of 'selling out' are out of the question. Metal to the extreme but more accessible than before. This should take Sabbat to the heights of mass acceptance they deserve!

JAMES SHERRY **3**

FREE
'All Right Now'
(Island)

Tracks: Wishing Well, All Right Now, Little Bit Of Love, Come Together In The Morning, Stealer, Sail On, Mr Big, My Brother Jake, Be My Friend, Travelin' In Style, Fire & Water, Travelin' Man, Don't Say You Love.
Producer: Remastered by Bob Clearmountain
Studios: Various
Country of origin: UK

Free nearly didn't happen as such. Their record company wanted them to be called 'Heavy Metal Kids', which in retrospect would have been highly inappropriate!

Formed before any of them - Paul Rodgers, Paul Kossoff, Andy Fraser, Simon Kirke - had reached twenty years old, the maturity in the music they wrote is staggering. This collection of Free songs, (put together one assumes as a consequence of the current chewing gum advert featuring 'All Right Now') is a track by track lesson in why we should revere this band and its music. Often overlooked in favour of Led Zeppelin, Free were in many ways the progenitors of the kind of blues rock now played by in-vogue bands such as Thunder.
Kicking off with the much covered 'Wishing Well', this collection is a pleasure cruise through Free's finest moments. For sheer bliss in vocal mastery check out Paul Rodgers on anything from the teasing 'The Hunter', the soulful 'Don't Say You Love Me', or the sublime 'Mr Big' (with superb bass from Andy Fraser). Kossof's guitar style, arguably tidier than Page's, embellishes rather than swamps, suggests rather than screams, caresses rather than molests, as the delicacy of 'Be My Friend' or 'Come Together In The Morning' suggest. Where Free came into their own was in the way they could generate tension and sustain it with indubitable conviction. 'Fire & Water' remains one of their greatest with Paul Rodgers oozing rakish salaciousness over the heady seduction of the Kossoff riff. This song is so taut it's in danger of snapping.
Even without the rosy glow of nostalgia, there is no doubt Free earned their place in rock's elite. Cliches apart, they simply don't write 'em like this anymore.

ANDY BRADSHAW **5**

SAXON
'Solid Ball Of Rock'
(CBH/Virgin)

Tracks: Solid Ball Of Rock, Altar Of The Gods, Requiem(We Will Remember), Lights In The Sky, I Just Can't Get Enough, Baptism Of Fire, Ain't Gonna Take It, I'm On Fire, Overtures In
B-Minor: Refugee, Bavarian Beaver, Crash Dive.
Producer: Kalle Trapp & Saxon.
Studio: Karo Studios, Brackel/Hamburg.
Country of Origin: Germany/England

Now here's a very special album for Saxon. It marks the return of the Barnsley Brigade to the kind of power rock that made them famous. And they have been fired up by expert German production and studio work which has given them their most convincing and powerful album in years. They deserve it. After some years in the wilderness Saxon have pulled themselves up by the bootstraps and won back audiences and respect. The first thing that strikes you about this collection of new songs is the high standard of playing and production, and it's good to see a well designed sleeve for a change, although the ball of rock landing on the big city does look a bit like Frehley's Comet! When the lads get up a head of steam on 'Altar Of The Gods' they start to sound a bit like Iron Maiden in NWOBHM days, and indeed it can be said this is the authentic sound of U.K. metal - revisited. Graham Oliver and Paul Quinn - the old firm - are locked in deadly embrace (see Biggles Flies North), on the title cut and throughout such gems as 'Lights In The Sky' and play with intense feeling on the ode to departed rock stars 'Requiem.' Nigel Glockler is a human ball of rock throughout on drums and does some wondrous codas, giving Saxon the same kind of lift that Scott Travis gave Priest's 'Painkiller.' Biff Byford's vocals have not been impaired by years of meat pie abuse, and he sings with fury, adding a new vocal maturity to the more chart oriented material like 'I Just Can't Get Enough'. Side two is packed with goodies like 'Baptism Of Fire' and 'Bavarian Beaver.' Some might say there is not enough musical progression, but the idea seems to be to play Saxon music as it was originally intended with all the advantages of modern techniques. It works.

CHRIS WELCH 4

DESECRATOR
'Subconscious Release'
(R.K.T.)

Tracks: Subconscious Release, Nothing Changes Anything, Ineffectual Condition, Repressive Acceptance, Killing Joke, Insult To Intelligence, Deadline, The Suffering.
Producer: Desecretor
Studio: Bandwagon
Country: U.K.

'Subconscious Release' eh? While sitting alone in the dark, deserted office on a Sunday afternoon, one of us casually flicked the needle onto the Desecrator album. One of us was alarmed, nah - let's say terrified by the dark manifestations leaping forth. *"Den? Den where are you?"* The one in question was hiding in the filing cabinet. Such is the power of Desecrator. Well they may have unhinged one half of The Technicolour Twins but that's nothing compared to the horrors inflicted on vocalist Mike. Such agonising groans, deep throated gargles and downright demonic laughter. One can only imagine! How do these boys get their kicks? Wherever their inspiration lies, it manifests itself in an intense grunge of high speed Thrash. Not however the usual monotonous dirge. Mangled with their hell hammering sound are lighter shades of melody - mere snippets you understand, but enough to keep you interested. All in all a monstrous slab of noise encompassing tinges of the bizarre and the spooky. Not to be listened to in the dark!

TECHNICOLOUR TWINS 3

DELIRIUM
'Zzooouhh'
(Prophecy)

Tracks: The Ninth Dimension, The Warrior, Bitch, Amputation, Voices From Zzoooouhh, Floods Of Intricate, Menace Unseen, The Sign Of Urth, Beyond The Gates Of Afterdead.
Producer: Han Swagerman & Mark Hunout
Studio: Beaufort, Berkhout
Country Of Origin: Netherlands

One for death metal freaks and I got more and more into this on each listening The three-piece band are from Holland and have been 'at it' since 1987. Their demos have had positive reviews, and on this, their debut album, you can easily see why. Their sound combines bands like Obituary with more than a leaning towards old Sabbath. In fact, if Geezer and Tony ever hear 'Menace Unseen' I'm sure they'll sue! Down to some details then, musically the guys are well capable, the bass lines use every scale in the book and the drumming lacks nothing in skill or approach. Perhaps the overall drum sound could be heavier but it's a first album and self-produced, so I suppose that's forgivable. Mark Honout is the writer and lead guitarist, and is responsible for the roughest sounding set of vocals this side of 'All Creatures Great And Small' when the vet stuck his finger, (or was it his arm?) up a bullock's arse! It must be an acquired taste, this type of singing. I'd like to know technically how they record it, is it straight takes or do they slow the vocal track down on a varispeed? I must find out! Stand out track for me was 'Voices From Zzoooouhh' and if your into the death/doom scene at all, you could do a lot worse.

TOM RUSSELL 4

JACK BREWER BAND
'Rockin' Ethereal'
(New Alliance)

Tracks: Psalms Of Glory, Dog's Liberation, In Your Skin, Evil Twin, Bygones, Peace Frog, Hollywood Stars, Sands Poured, No Good Wench, I Needed You, 1989 Again.
Producer: Richard Ford
Studio: For The Record
Country Of Origin: USA

I've never understood the 'hip factor' about playing out of tune. This guy's going for that scene and I suppose each to their own, but it's not for me.

Mr. Brewer's claim to fame is that he was the singer in the legendary Saccharine Trust (who?). His co-writer, guitarist and producer is Richard Ford, ex-S.W.A. (who?)
Musically, the album does very little for me. We all know there is a market for this type of rock, the long raincoat brigade, right into Velvet Underground and even Morrisey. But it's certainly not the sort of rock that could even remotely be described as heavy metal or even hard rock. On the positive side, the most enjoyable aspect is the stories told in the lyrics, poignant, and rather funny.
Outstanding tracks are 'Bygones' and a cover of The Doors' 'Peace Frog' But you can keep your jangly guitars. Mive me a Marshall turned up to 11, any time!

TOM RUSSELL 2

GREAT WHITE
'Hooked'
(Capitol EST 2138)

Tracks: Call It Rock n'Roll, The Original Queen Of Sheba, Cold Hearted Lovin', Can't Shake It, Lovin' Kind, Heartbreaker, Congo Square, South Bay Cities, Desert Moon, Afterglow.
Producer: Alan Niven and Michael Lardie.
Country Or Origin: USA.

Can Great White boys sing the blues? They do here, for this is a blues drenched album a million miles from the kind of thrash and cannibal rock, that usually comes our way.
This is the American version of the same revivalist spirit that gripped Sixties British bands like the Yardbirds and has been going on ever since. Only the Americans have the advantage of the authentic accent. The music goes on, played it has to be said with panache and feeling. 'Let's rock it man,'they mutter leading into the Chuck Berry inspired opener. A particular gem is the relaxed version of the Small Faces' 'Afterglow' with vocals that bow respectfully towards Steve Marriott and Ronnie Lane. This performance is worth the price of the album alone and should bring a tear to the old Faces'cheeks. There's menacing boogie on 'I Can't Shake It' and although there's a distinct move away from metal to a Stones style raunch, this is still heavy stuff with fine guitar work in particular from Mark Kendall. But Great White are perhaps at their best on the gentle ballads like 'Lovin'Kind' with little piano chords, restrained vocals and tasteful guitar. This must be a hit! After all 'Let It Be' did quite nicely for that McCartney chappie. We get more into the wah wah groove on 'Congo Square' which has some re-mark-able guitar playing, which actually hits home with some NEW ideas. Check it out. And if you hanker for some bottle clinking blues they get their mojos working on the chirpy, down home 'Southbay Cities,' with genuine acoustic blues. 'Play it like you know it!' says Jack. This is the kind of album other bands will buy and enjoy on the road. And there can be no finer recommendation.

CHRIS WELCH 4

MARCH TO THE GRAVE
'Tempting Fate'
(Def Is Not The End)

Tracks: Early Mornings Late Nights, Speak For Yourself, Sadie, Quick Joey Small, Like You Did Before, Mafia Connections, Don't Let Go, Tempting Fate.
Producer: March To The Grave
Studio: Meadowside
Country Of Origin: UK

Full marks for resourcefulness. March To The Grave's debut album may have the kind of biscuit tin production of an early Mama's Boys album, but Def Is Not the End is their own label. So they are obviously trying hard. They managed to rake in over sixty gigs last year and are pretty much the 'lads'as far as the Stamford neighbourhood is concerned, so I'll be gentle... Firstly I hate albums that have 'This Side/Other Side' - it confuses me! Secondly, resourceful as they are, with some excellent riffs (particulary on 'Early Morning Late Nights'and 'Speak For Yourelf'), the quality of the album is so lousy, it makes the band sound like a pub combo. Understandable, for a self-financed project, but it won't do them any favours in the long run. Oh, and thirdly guitarist Tim Head has a voice a thousand times better than vocalist Andy Goodacre, so why bother having a vocalist at all?

PIPPA LANG **2**

IMPETIGO
'Utimo Mondo Cannibale'
(Wild Rags WRE 904-1)

Tracks: Maggots, Dis-Organised, Intense Mortification, Reenge Of The Scabby Man, Venereal Warts Part 3, Bloody Bit Of Horror, Dear Uncle Creepy, Bitch Death Teenage Mucous, Monster From Hell, Zombie, Jane Fonda Sucks Part 2, Red Wigglers, Harbinger Of Death, Unadulterated Brutality, Morado, Heart Of Illinois, My Lai.
Producer: Stevo and Dave Joost.
Studio: Creative Space, Bloomington, Illinois.
Country Of Origin: USA

Cannibalism is not acceptable behaviour in the best social circles. After several thousands of civilisation my own personal set of ancestors have long since given up such practices as indigestible and - indefensible. In the search for material to further shock out of lethargy the barren, listless hordes of American suburban teenagers, spoilt, overfed and bored out of their brains, this charmless bunch have probed into a topic that is disturbing and has no place in music of any kind.
Their series of grunts, hammerings and screams approximate on record, the kind of tortured cries that are apparently featured in their own favourite sick movies. It could all be intended to be 'funny', after all a country that can produce Cruise missiles and aim them at defenceless citzens must have a fairly warped sense of humour. What these young 'cannibals' need to give them a really good laugh would maybe spend some time starving in a third world country impoverised by the financial dictatorship of the West. But they wouldn't understand that. This is a musical accompaniment to a society in terminal decline, that by its gross appetites is eating the world - the ultimate act of cannibalism. By its own standards it has a certain chilling efficiency.

CHRIS WELCH **3**

SILVERFISH
'Fat Axl'
(Wiiija)

Tracks: Two Marines, Spoon, Baby Baby Baby, Ich Bin Eih, Schaften Trauser, Pink and Lovely, Fat Painted Carcass, Happy Butcher, Shit Out of Luck, White Lines.
Producer: Steve Albini
Studio: Axis
Country: UK

Two short years filled with gigging, creating and mutating have culminated in one hedonist bastard named 'Fat Axl'. Silverfish have made an album, and what a f**k of an album it is! 'Fat Axl' has it all - energy, violence and divine psycho melodies. Sweet seduction; one play and you're bowled over. Saw-toothed guitars mercilessly rip through song after song, chased by a drum beat that could hammer you flat. Lesley's vocals scratch their way right through your ear drum and dive straight into your blood stream. Oh what a rush! It's enough to keep you up for a month. The album is one lethal cocktail of grunge and whirlwind hardcore. 'Pink And Lovely'opens with a procession of jazz beats and flourishes into a high speed mangle of everything extreme. The whole caboodle is produced by Steve Albini - he's whittled the Silverfish sound to its core, injected it with some crazy substance and watched it go wild. 'Fat Axl'is destinef to make its mark. Silverfish are going places.

TECHNICOLOUR TWINS **4**

UK SUBS
'Mad Cow Fever'
(Jungle)

Tracks: I Walked With A Zombie, Mandarins Of Change, Boneyard, Welfare Mother, Saints And Sinners, Pearl Divers, Roadhouse Blues, Talking 'Bout You, Roadrunner, Route '66, Pills, Baby Please Don't Go, Last Bus Boogie, Ecology Blues.
Producer: Dave Goodman, Chris Smith & Charlie Harper
Studio: Cherry Studios/Beano Studios
Country Of Origin: UK

'Mad Cow Fever' isn't exactly the huge disappointment that I expected it to be, but it also isn't the stonker of an LP that I know UK Subs are capable of recording.
Live, UK Subs are still a killer band, it just seems like they haven't recorded a decent album since the mini 'Motivator' EP, and it's very frustrating to know that they could. Instead, Charlie decides to give us 'Mad Cow Fever' which, basically, isn't up to much!
Featuring a mixture of new songs and covers of old blues classics, it becomes immediately apparent that the blues covers are far more fun to listen to than the new songs. That's when things get dangerous! This shouldn't have really come out under the name UK Subs. This is the kind of stuff that side projects are made of and I can't really see the punks loving this to death. Oh well, maybe next time!

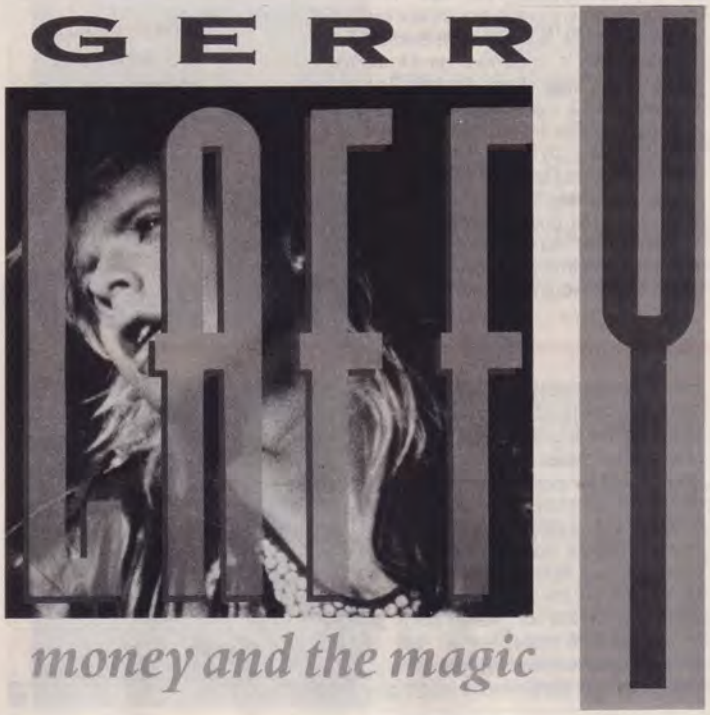
JAMES SHERRY **3**

HELLKRUSHER
'Wasteland'
(R.K.T.)

Tracks: Intro, Wasteland, Smash The Trash, Darkness Provides, Confused, Warlords, Religion (Isn't Very Nice), Hellkrusher, Progressive Destruction, Morbid, No Religion, Darkside, The End, Outro.
Producer: Hellkrusher
Country Of Origin: UK

Featuring ex- members of Hellbastard and Energetic Krusher, 'Wasteland' is the debut by the cunningly named, Hellkrusher! And what a fresh sound too!
Hellkrusher have managed to put a bit of life into a style of music that has become, over the last year or so, stale to say the least. Too many bands who started out sounding great have opted for the death metal approach and it's all starting to get a bit much. It seems like about ten of these LPs come into the office a day and it all sounds the bloody same, with no imagination involved at all!
Hellkrusher save the day by simply taking away a few of the ultra-death riffs and adding something slightly more punk...Discharge style!
Lyrically, 'Wasteland' is more on the positive side as well (There's no lyric sheet included, so I'm just going by titles!) This makes a change, in a genre presently full of death, destruction and fantasy. Hellkrusher deal with reality and although not 100 per cent original, at present they are desperately needed on the U.K. scene.

JAMES SHERRY **3**

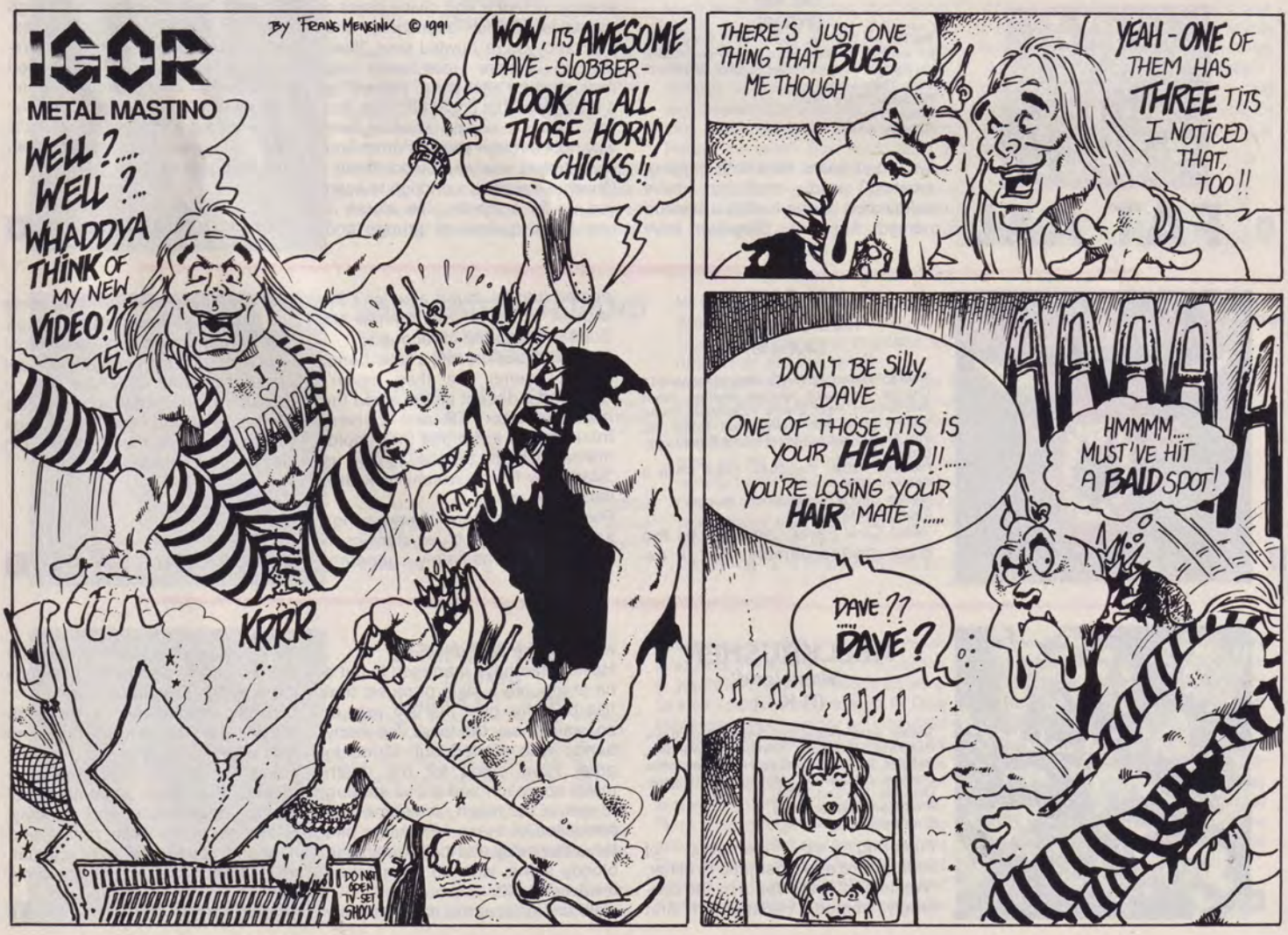


GERRY LAFFY
'Money And The Magic' (Musidisc)

Tracks: Money And The Magic, Secret Mission, Believe It, Mr.Man, Search & Destroy, Shoot Em Down, Love You, Mandy, Psycho Dream, Can't Leave You, Let's Stay Together.
Producer: Gerry Laffy
Country Of Origin: U.K.
Studio: Cherry, London

Gerry was one of the stars of early glam band Girl, who achieved considerable notoriety and was packed with talent. Since their demise members such as Phil Collen and Phil Lewis have gone on to fame and fortune. Now Gerry is making a stab at the album market with a strong set of melodic rockers like 'Believe It'and poignant ballads like 'Mr.Man'. There is a strong campaigning element to the lyrics and Gerry says his album is dedicated to the fight against 'apartheid, homophobia, fascism, and worldwide injustice.' A noble cause, and Gerry is joined in his fight by a talented musical team including Tony Forsythe (bass), and Bryson Graham (drums.) He also welcomes guest artists John Taylord, Chris Martin and Simon Laffy. This is Gerry's debut solo album and it blends rock, glam and melody as he sings and plays guitar with laid back cool. He can also get stuck into some pretty beefy rocking on 'Search & Destroy' proving Gerry is not just a pretty face! This cut has some good background effects signalling war and destruction - all rather appropriate. Watch out too for the screaming mix of lead and slide guitar that builds up to an exciting climax. This is actually a re-issue but is well worth seeking out on this CD version.

CHRIS WELCH



RAGE
'Reflections Of A Shadow' (Noise)

Tracks: Introduction (A Bit More Of Green), That's Human Bondage, True Face In Everyone, Flowers That Fade In My Hand, Reflections Of A Shadow, Can't Get Out, Waiting For The Moon, Saddle The Wind, Dust Nobody Knows.

Through their earlier, well received albums and Sabbat support slots, you should by now be familiar with this lot. This new LP can do nothing but hoist them upwards in the popularity stakes and is an excellent example of 90s metal, rock melody crossed with thrash aggression, 'melody without compromise.

Both side openers, 'That's Human Bondage' and 'Can't Get Out' storm from the speakers laying waste to all in their path, guitars a blazing and vocals a wailing. One of the main attributes here is the power. Even the ballad whilst slower still retains the force, hitting hard, strikingly effective. Peavey's vocals are vastly improved and Manni and Chris are now firing on all cylinder's.

Choosing the best tracks is nigh on impossible, they are consistently good, only losing their cool at the finish with 'Nobody Knows'...pitful.

Instead of flocking with the masses for the new Maiden LP be one step ahead and buy this.

DRUNK N DISORDERLY 4

SENATOR FLUX
'Bake The Hall In The Candel Of Her Brain' (Emergo)

Tracks: The Combine, Grey Eyed Athena, Universal Solvent, Monuments
Producer:
Country: USA

If you were to believe the rantings of Senator Flux you would think each and every one of them was a stark raving loony. It should be pointed out that there are quite a few members in the band - so you can just imagine the monster Mad Hatter's Tea Party. Even if the incoherent rambelings of asylums, alchohalism and bizarre death threats are, complete and utter bull, their new four track E.P. does nothing to dispel the madness myth.

"A homoeopathic remedy for paranoid delusion" just one of the whacy little gems wound round the first track on side A. 'The Combine', a jaggy little jingle that sings of chaos and confusion, full of melody with sharp edges. 'Grey Eyed Athena' moves in a shimmering sea of acoustic and violin with snappy vocals from David Levine. Flipping on to the B side, 'Universal Solvent' is a little more spacey than the rest, not quite as condensed as the other three songs and initially not as mind numbing but after a few listens in carves it's way, like the rest, into that little patch of brain with the repeat button on. Last track 'Monuments' is our fave, a finer slice of sweetness you couldn't fine in a praline filled gateau!

With the most inventive of lyrics, as you've sampled before, and the bestest of musical misfits - take a look - David Levine: vocals & C-Melody sax, Jeff Turner: Vocals, Guitars, Piano, Organ, Percussion & Drums on side B, Tim Goldsmith: Bass, Charles Bennington: Tenor Saxophone, Guitar, Kathy Cashel: Oboe, Soprano Saxophone, Guitar, John Glenshaw: Drums side A. All in all Senator Flux are that intense, raw, insane, energetic band of your dreams with so much melody you could cover the whole of the Northern hemisphere with it. Sheer bliss!

THE TECHNICOLOUR TWINS ■

PRONG
'The Peel Sessions' (Strange Fruit)

Tracks: Defiant, Decay, Senseless Abuse, In My Veins
Producer: Dale Griffin
Country Of Origin: U.S.A.

Here's another four Prong tracks to add to your collection, brought to you by the only cool D.J. around... Mr. Peel. John and the label Strange Fruit have done so much for alternative music recently, with their constant flow of 12; and LP's, culled from the radio sessions, and this is one of the finest so far.

Easily matching up to their last LP 'Beg To Differ' Prong bring you Metal at it's strangest, with riffs and arrangements that make Metallica look positively generic! Both bands have the same kind of feel, but Prong win it for me.

A band that should appeal to people from all ends of the Metal scene. Not too thrashy for some and not too wimpy for the others. Whatever, no-one can deny this bands talent and everyone should be able to get off on those Prong trademark riffs.

Everyone should own a Prong LP at some point in their life.

5

SAMSON
'Live At Reading '81' (Raw Fruit)

Tracks: Big Brother, Take It Like A Man, Nice Girl, Earth Mother, Vice Versa, Bright Lights, Walking Out On You, Hammerhead, Riding With The Angels, Gravy Train
Producers: Tony Wilson and Chris Tsangarides
Studio: BBC Friday Rock Show
Country: England

Now here is a pleasant surprise. Not only is this an unexpected glimpse back into the archives, with a reminder of what early British metal sounded like in the days when Reading Festival was a real rock event. It also provides insight into the way Samson was developing before it was stopped in its tracks by the departure of its lead singer. The band led by guitarist Paul Samson was on its way to the top in 1981, with a young man called Bruce Bruce on vocals. Perhaps its not surprising then that tracks like 'Vice Versa' sound astonishly like latter day Iron Maiden, because the singer became famous as a Maiden - Bruce Dickinson of course! I'm trying to remember if I saw this gig. I have vague memories of seeing Thunderstick in his cage, but on this one Mel Gaynor is playing drums. Now Mel is a fine drummer but he tends to stick to straightforward beat and that's one of the things you miss in comparison to Maiden - the looser flowing styles of Clive Burr and Nick McBrain. Paul plays fine guitar, close to the blues than the Maiden men and with many a hint of Led Zeppelin about the riffs. This was beautifully recorded by the way and was originally broadcast on the BBC Radio 1 Friday Rock Show. The technology shows. No blundering inefficieny at the Beeb. You hear young Bruce singing his guts out with high warbling that must have been heard across the whole of Reading. You can almost smell the hotdogs and see the beer cans flying! Great slice of history and fine music by any standards.

CHRIS WELCH 5

CHARTS

February '91

METAL HAMMER
READERS CHARTS
SINGLES

1. **IRON MAIDEN** - Bring Your Daughter...
2. **LITTLE ANGELS** - Boneyard
3. **DAVE LEE ROTH** - A Lil' Ain't Enough
4. **LIVING COLOUR** - Love Rears Its Ugly Head
5. **THIN LIZZY** - Dedication
6. **ANTHRAX** - Got The Time
7. **FREE** - All Right Now
8. **STATUS QUO** - The Anniversary Waltz Part 2
9. **NO SWEAT** - Tear Down The Walls
10. **SLAUGHTER** - Fly To The Angels
11. **WINGER** - Miles Away
12. **DAMN YANKEES** - Hard Enough
13. **MOTORHEAD** - The One To Sing The Blues
14. **BLACK CROWES** - Twice As Hard
15. **AC/DC** - Money Talks
16. **CINDERELLA** - Shelter Me
17. **WARRANT** - Cherry Pie
18. **GARY MOORE** - Too Tired
19. **IRON MAIDEN** - Holy Smoke
20. **HERO** - Everytime

Don't forget folks, you can contribute your own current favourite singles and albums Top Twenty charts. Just send them to

Metal Hammer
134B King Street
Hammersmith
London W 6

We'll pick five from the hat and send the entrants a Metal Hammer tee shirt.

METAL HAMMER UK
READERS CHARTS
ALBUMS

1. **IRON MAIDEN** - No Prayer For The Dying
2. **DAVID LEE ROTH** - A Little Ain't Enough
3. **MOTORHEAD** - 1916
4. **LED ZEPPELIN** - Remasters
5. **AC/DC** - The Razor's Edge
6. **JIMI HENDRIX** - Cornerstones 1967 - 1970
7. **STATUS QUO** - Rocking All Over The Years
8. **BON JOVI** - Slippery When Wet
9. **CINDERELLA** - Heartbreak Station
10. **GARY MOORE** - Still Got The Blues
11. **ZZ TOP** - Recycler
12. **JON BON JOVI** - Blaze Of Glory
13. **ANTHRAX** - Persistence Of Time
14. **WARRANT** - Cherry Pie
15. **MEGADETH** - Rust In Peace
16. **POISON** - Flesh & Blood
17. **FAITH NO MORE** - The Real Thing
18. **JUDAS PRIEST** - Painkiller
19. **SLAYER** - Seasons In The Abyss
20. **LOVE/HATE** - Blackout In The Red Room

METAL HAMMER EUROPEAN TOP TEN ROCK ALBUMS

1. **(3) AC/DC** - The Razor's Edge
2. **(-) DAVID LEE ROTH** - A Little Ain't Enough
3. **(2) SCORPIONS** - Crazy World
4. **(1) ZZ TOP** - Recycler
5. **(5) JON BON JOVI** - Blaze Of Glory
6. **(6) STATUS QUO** - Rocking All Over The Years
7. **(7) LED ZEPPELIN** - Remasters
8. **(-) MOTORHEAD** - 1916
9. **(-) CINDERELLA** - Heartbreak Station
10. **(9) SISTERS OF MERCY** - Vision Thing

Chart based on the European Top 100 albums chart compiled by EMR/Buma/Stemra, published by Music & Media magazine.

METAL HAMMER
STAFF CHARTS
UK

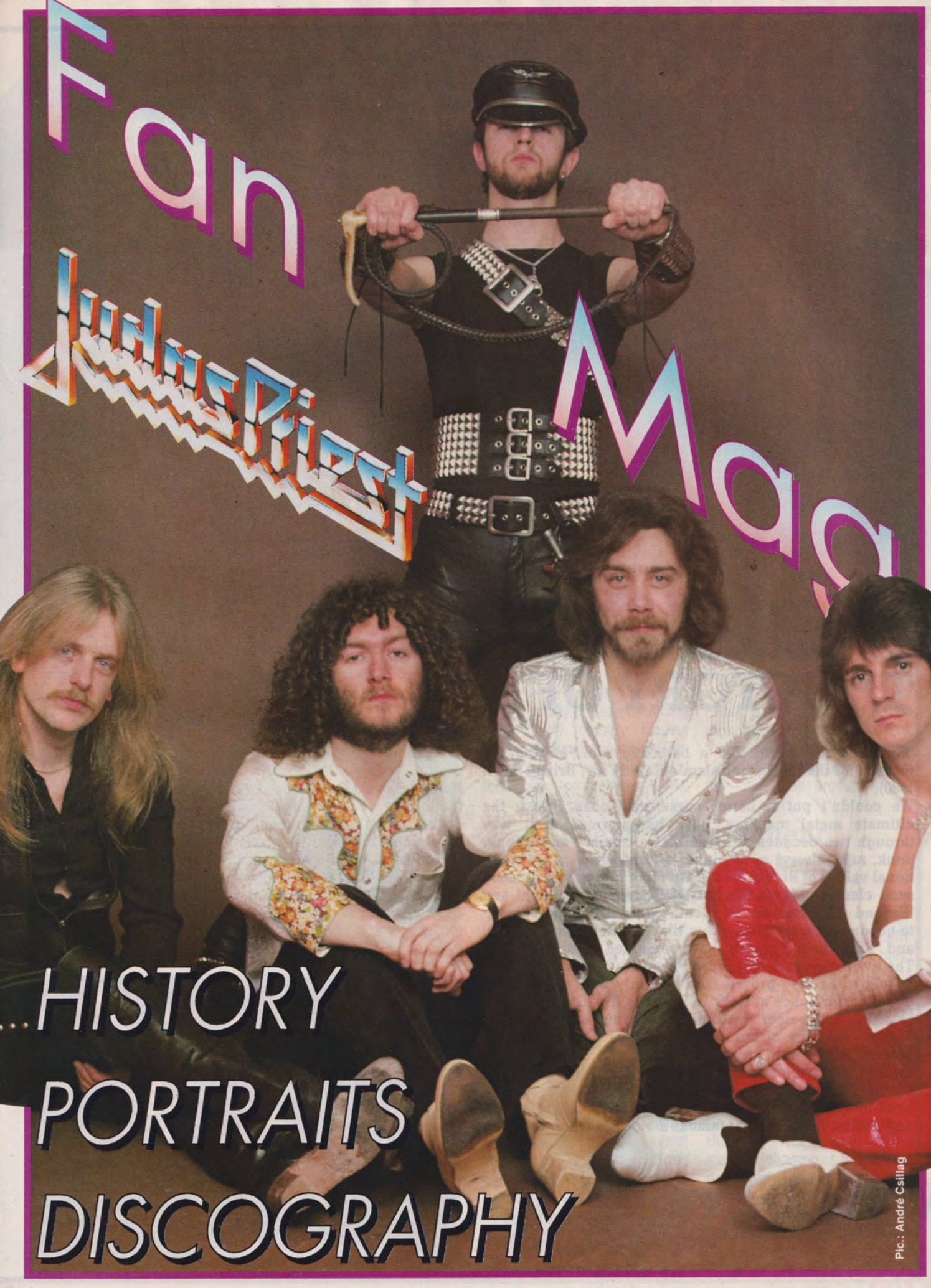
1. **LITTLE ANGELS** - Young Gods
2. **GREAT WHITE** - Hooked
3. **CASINO STEEL** - The Wonderful World Of...
4. **MOTORHEAD** - 1916
5. **HARD ONS** - Yummy
6. **FREE** - All Right Now
8. **THE THROBS** - The Language Of Thieves & Vagabonds
9. **KILL CITY DRAGONS** - Album
10. **GOOBER PATROL** - Truck Off

METAL HAMMER
STAFF CHARTS
POLAND

1. **DAVID LEE ROTH** - A Little Ain't Enough
2. **MOTORHEAD** - 1916
3. **IRON MAIDEN** - No Prayer For The Dying
4. **WARRANT** - Cherry Pie
5. **CINDERELLA** - Heartbreak Station
6. **LED ZEPPELIN** - Remasters
7. **JUDAS PRIEST** - Painkiller
8. **GARY MOORE** - Still Got The Blues
9. **KINGS X** - Faith, Hope, Love
10. —

METAL HAMMER
STAFF CHARTS
GERMANY

1. **CINDERELLA** Heartbreak Station
2. **DEATH ANGEL** Falle From Grace
3. **SCORPIONS** Crazy World
4. **QUIREBOYS** Live Around The World
5. **LED ZEPPELIN** Remasters
6. **SCATTERBRAIN** Here Comes Trouble
7. **SAXON** A Solid Ball Of Rock
8. **RAVEN Architect Of Fear**
9. **KATMANDU** Katmandu
10. **PANTERA** Cowboys From Hell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Pic.: André Csillag

HISTORY

pic.:C.Walter/Relay Photos

THE STORY OF THE PRIESTHOOD

by PIPPA LANG

'Pounding the world like a battering ram, forging the furnace for the final grand slam' ('Rapid Fire', British Steel, 1980).

We couldn't put it better ourselves! Judas Priest, the ultimate metal machine, have barnstormed their way through two decades of fickle music trends - disco, funk, punk, rap - always maintaining a fierce grip on the traditional values of British Metal. On record, they've produced such classic cuts as 'Victim Of Changes', 'Epitaph' and 'Beyond The Realms Of Death'. And live, the honest-to-goodness thrust of numbers like 'Exciter', 'Jawbreaker' and 'Freewheel Burning' have remained firm favourites. The live experience of a Judas Priest gig is still a tough act to follow...as they proved most recently with their sensational performance at Rock In Rio 11 in Brazil.

Sky-high drum-riser, hydraulic platforms, strobes, flash-bombs - an orgy of pure power onstage, flamboyant, explosive. At the front struts the magnificent, histrionic Rob Halford, towering showman with the Las Vegas complex. Clambering elegantly from his snarling Harley, clad from head-to-toe in a staggering display of black leather, studs and chains, he opens that famous mouth, piercing the night with an almighty banshee howl that sends your spine into orbit.

Halford has set the standard for thousands of rockers today, the leather and studs becoming metal's uniform, the voice copied (usually unsuccessfully) and Priest's songs repeatedly covered by other bands, or turned into band monickers. Judas Priest are state-of-the-art Heavy Metal.

As they embark on their first British tour for nearly two years, to celebrate their fourteenth album 'Painkiller', let's flip back through the pages of rock history to the late Sixties and the smokey grime of Birmingham - to where it all began....

pic.:Denis Regan

JUDAS PRIEST

REVOLUTION

Bassist Ian Hill and guitarist Ken 'KK' Downing first met at kindergarten in Birmingham, when they were both only five years old. They weren't particularly good friends, but did at least know of each others' existence, being in the same class. It wasn't until about a decade later that they discoverd their mutual interest in music, and the two decided to get together. (KK hadn't, in fact, even picked up a guitar until he was sixteen, spurred on by the revolutionary licks of Hendrix and Clapton.) Ian and KK started their first band, enlisting friend John Ellis to play drums, and they started rehearsing at the local St Johns School.

Meanwhile, a well-known Birmingham-based band by the name of Judas Priest was in the process of breaking up, and their vocalist Alan Atkins was looking for a new band. When Ian and Ken's outfit - as yet untitled - heard that Alan was going to come and check them out, they were ecstatic. He was a big name in the area at that time and, besides, Ian and Ken needed a vocalist. Alan joined the band in 1969, bringing the name 'Judas Priest' with him.

The line-up stayed that way for two years until Alan left to look for something more lucrative. The band was hardly bringing in any money, and Ian had resorted to taking a day job in a motor factory.

Shortly afterwards, John Ellis lost interest as well, and Ian and Ken were left with no vocalist or drummer. A couple of skinsmen passed by, namely Alan Moore and Chris Campbell, but the relationships just didn't work out.

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It was 1971 now and hard rock was starting to make a solid impression on the music scene. Black Sabbath, Led Zeppelin and Deep Purple were beginning to build the foundations of the Heavy Metal movement. Some bands, however, weren't making it past the starting-gate. Back in Birmingham, local outfit Hiroshima were going through problems at around the same time Ian and Ken lost their vocalist and drummer. Hiroshima's vocalist, Walsall-born Rob Halford, had started to build up quite a reputation in the area, and was losing interest in the band. Meanwhile, Ian Hill was hearing some impressive rumours about the twenty-year-old singer and his startling vocal range through a friend of Rob's sister's. He decided to pay Rob a visit...

The outcome of this meeting was even better than Ian had hoped, as Rob not only agreed to join Judas Priest, but brought Hiroshima's drummer, John Hinch, with him too. Rob did, however, have an ulterior motive - Priest had a better PA than Hiroshima AND their own four-wheel-drive transit van!

For the next two years, Priest started paying their dues. Rehearsing at frustratingly low volume in the local church hall spurred them to get out on the road. The rock fraternity at that time was a close-knit unit and bands would always help each other out. Priest would lend their van out to any band in need, in return for a floor to kip on between gigs.

Pics.: Relayphoto/A. Csillac

EGGS, BEANS AND CHIPS

Living on eggs, beans and chips, staying with friends (like Budgie) and in Motorway service stations, the four - Halford, Hill, Downing and Hinch - hacked up and down the length and breadth of Britain, playing gigs in remote pockets of the country, gaining some real road experience. They played Liverpool's The Cavern (and the Greek restaurant across the road when their band didn't turn up one night!), The Marquee and The Greyhound in Fulham for £10 per night, or for the really BIG gigs, £20 or £30 a night. They were earning enough money to pay for petrol, running around the country playing covers of Quatermass and Hendrix songs as well as a few of their own 'progressive blues' numbers.

In 1973, Judas Priest became a five-piece when rhythm guitarist Glenn Tipton joined, and the existing nucleus of the band was complete. Glenn had had a fair amount of experience with different outfits and was currently with a group called The Flying Hat Band, a three-piece comprising Glenn, Mars Cowley (who played with Pat Travers) and Carl Palmer's brother, Steve. They had just finished supporting Deep Purple in Europe when they started to experience management problems in England. Glenn was offered the job with Priest, and the rest is history.

Glenn's recruitment into the ranks thickened up Priest's sound. They got down to some serious song-writing, with the intention of clinching a record deal. It took its time coming but, in 1974, Judas Priest signed to the independent Gull Records and released 'Rocka Rolla', a debut of originals. This, they thought, was the big break they'd been waiting for...

Unfortunately, this was not to be the case. The production, by Rodger Bain (Black Sabbath), was lousy and the band unanimously agreed that the final pressing sounded weak and gutless. A disillusioned John Hinch left shortly after 'Rocka Rolla' flopped, and Alan Moore (who had played with Ian and Ken before) returned to the drumseat.

So, Priest were still penniless. But they WERE gathering a staunch following as they toured extensively around the country. On 22 August 1975 a velvet-clad Priest (they hadn't introduced the leather look yet) played a riotous and well-attended set at

Glenn's recruitment into the ranks thickened up Priest's sound

Reading Festival, with Joan Armatrading, Hawkwind and Dr Feelgood above them on the day's bill! It was a turning-point as far as live performances were concerned, but they still had the vinyl problem to deal with.

Because 'Rocka Rolla' had sold so badly, Priest's second album had to be on a low budget. They asked Gull if they could finance the band at a rate of £25 per band member per week, but the record company refused. So they were back at square one again. Ian started driving vans for a living, Ken worked in a factory and Glenn was painting the local garage. The situation was hopeless. How could they keep up full-time jobs AND concentrate on the band? Theoretically, Priest had quite a high profile by now and they were up to playing the college circuit. But they were finding it near-impossible to finance the PA hire and rehearsals, let alone themselves.

Even the release of their second, classic album 'Sad Wings Of Destiny', in 1976, didn't help matters financially. However it WAS a tremendous breakthrough creatively. The production, by Jeffrey Calvert and Max West, was far superior to that on 'Rocka Rolla', and the songs - in particular 'The Ripper', 'Victim Of Changes' and 'Epitaph' - were stronger, more vital. The album was a success, hitting the charts in the UK, US and Japan. Unfortunately, Gull proved totally incapable of raising the band's profile, so Priest still weren't able to achieve the fame they deserved. To cap it all, Alan Moore headed for the hills - yet another drummer to bite the dust.

'Sin After Sin' positively bristled with energy

However, fortunes were about to change...Priest's biggest stepping-stone to date came in 1977 when CBS did the honours by offering Priest the staggering sum of £60,000 (compared to Gull's paltry £2000 advance!) for a worldwide contract. There were a few legal problems, during which time the band thought that, once again, the door was about to slam in their faces. But this turned out to be the real McCoy, the major deal Priest had been waiting so long for.

The album's cover, however, gave Priest a perfect excuse to further enhance their live show. Featuring the now-famous 'Metallian', the cover (illustrated by Doug Johnson, who had also created the 'Hellion' for 'Screaming For Vengeance') was transposed onto the stage by set designer Tom McPhillips. The result was a massive snarling 'Metallian' mask with outstretched moving claws, which the band subsequently dubbed 'Metal Mickey, after the children's TV show. 'Metal Mickey' took Priest's audiences by storm on their January/February European outing, prelude to the following six-month assault across the Atlantic. At the end

Judas Priest

of September, Priest visited Japan once again and, by late Autumn, the band were all-too-ready to take a long rest. Travelling to Ibiza, where they were now living, and which had eased them into such a productive mood in the past, the band started to write some new songs.

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Priest began a frenzied counter attack on punk rock

A quiet year, with no albums or tours, 1985 saw Priest in leisurely repose, reflecting on the whirlwind activity of the past few years, their first opportunity to really take account of their collective careers. From February to the early Spring, they took their time recording the next album, in the enviable surroundings of Compass Point Studios in the Bahamas. Digital recording techniques had just been introduced, and producer Tom Allom and the band were intent on using it to enhance the overall sound capabilities of the new album.

Meanwhile, the ambitious young skinsman, Scott Travis, from Norfolk, Virginia, was in the process of moving to Los Angeles to join a band called Racer X...

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FUEL FOR LIFE

1986 saw another year of Priest-starvation in the UK - the second year running - as the band set off in May for their worldwide 'Turbo - Fuel For Life' tour, visiting almost everywhere except Britain (a decision that somewhat galled their British fans). Priest did, however, cover a fair few gigs in Europe. Halford, it could be said, was starting to display eccentric (or maybe just 'normal') behaviour, insisting on travelling the entire German leg by train! Well, why not? After all, everybody else does...

The 'Fuel For Life' tour, with its massive set of eighteen songs, was captured for eternity on the 'Priest...Live!' double platter released in June 1987. 'Unleashed In East', however, was still regarded as THE definitive live Priest album (dated as it was), and part of the reason the new release only made it to no. 47 in the charts was because Priest hadn't visited Britain since 1984. The U.K. audiences were starting to forget what the band looked like and, with the emergence of thrash and speed metal, in the personification of Metallica, Megadeth and Anthrax, they were beginning to look elsewhere for their thrills.

1988 did, however, see a resurgence of U.K. activity for Priest and, subsequently, renewed interest from the British fans. In The press, however, were less enthusiastic about Priest's return, regarding them as 'has-beens' and 'irrelevant to today's music'.

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The notorious low riding Harley Davidson had arrived

In February, Priest followers were given a small taste of the new album via a remake of the Chuck Berry classic 'Johnny B Goode', released as a single and promo video (filmed at the Roxy in Amsterdam) for the movie 'Johnny Be Good'. This year's album 'Ram It Down', released in May, though not revolutionary in content, did

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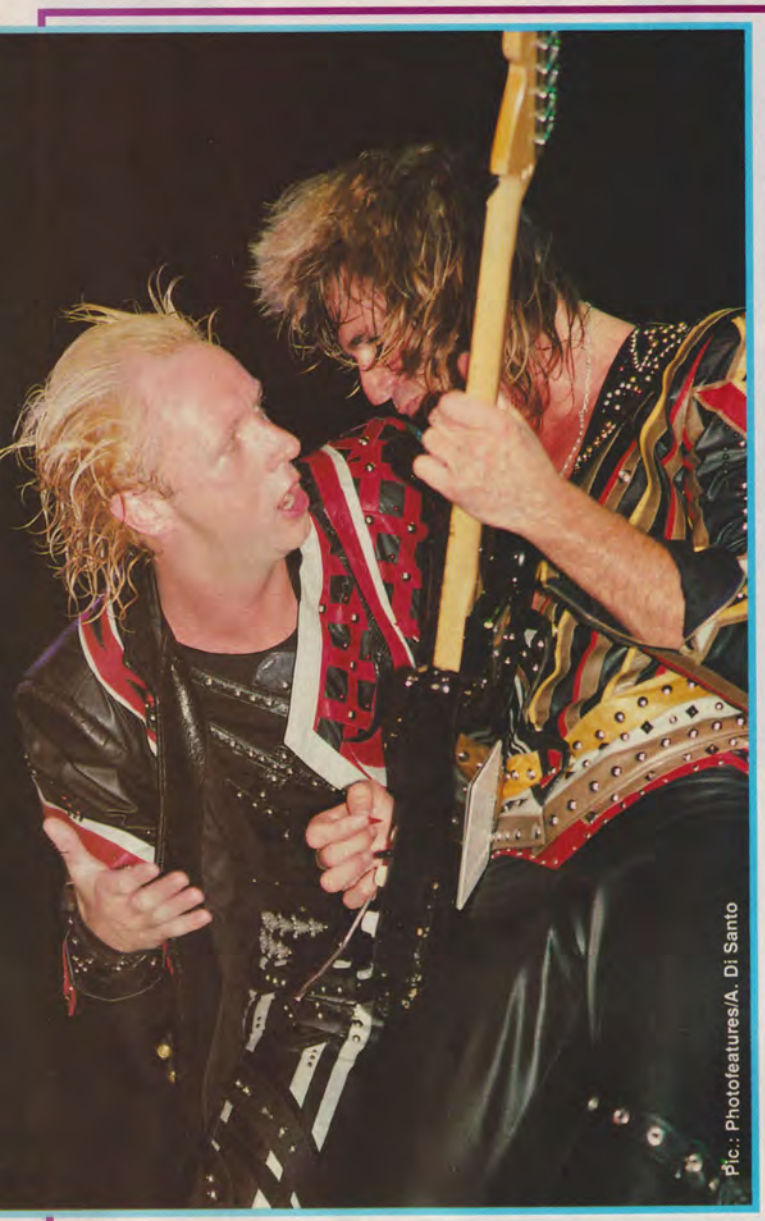

Pic.: Photofeatures/A. Di Santo

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As the new decade began, Priest started rehearsing with their new drynamic drummer for their first album in two years. For once they actually pre-produced all the songs to death in their rehearsal studio in Spain before even thinking about recording anything. When they finally had the whole album down pat, the band flew over to Holland to lay down the tracks. Although 'Painkiller' could've been unleashed fairly early in 1990, the release date had to be put back as certain events unfolded in the Reno courts. The parents of two Priest fans who died in a suicide pact in 1985 had decided to blame the tragedy on the band themselves.

Les Binks left Priest, not surprisingly suffering from physical and mental exhaustion

While Priest were plundering through America, a young drummer named Scott Travis was dreaming of things to come

They claimed that subliminal messages uttered on the backward play of 'Better By You, Better Than Me' off 'Stained Class' had spurred the teenagers on to commit suicide.

In the background, whilst these unfortunate proceedings were taking place, the machinery was, however, still turning, as promo videos for the title-track of 'Painkiller' and 'A Touch Of Evil' were completed in Los Angeles in August. The album was finally released in September 1990 to coincide with a much-heralded US tour in October, supported by Megadeth and Testament.

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Pic.: Half in Relay Foto

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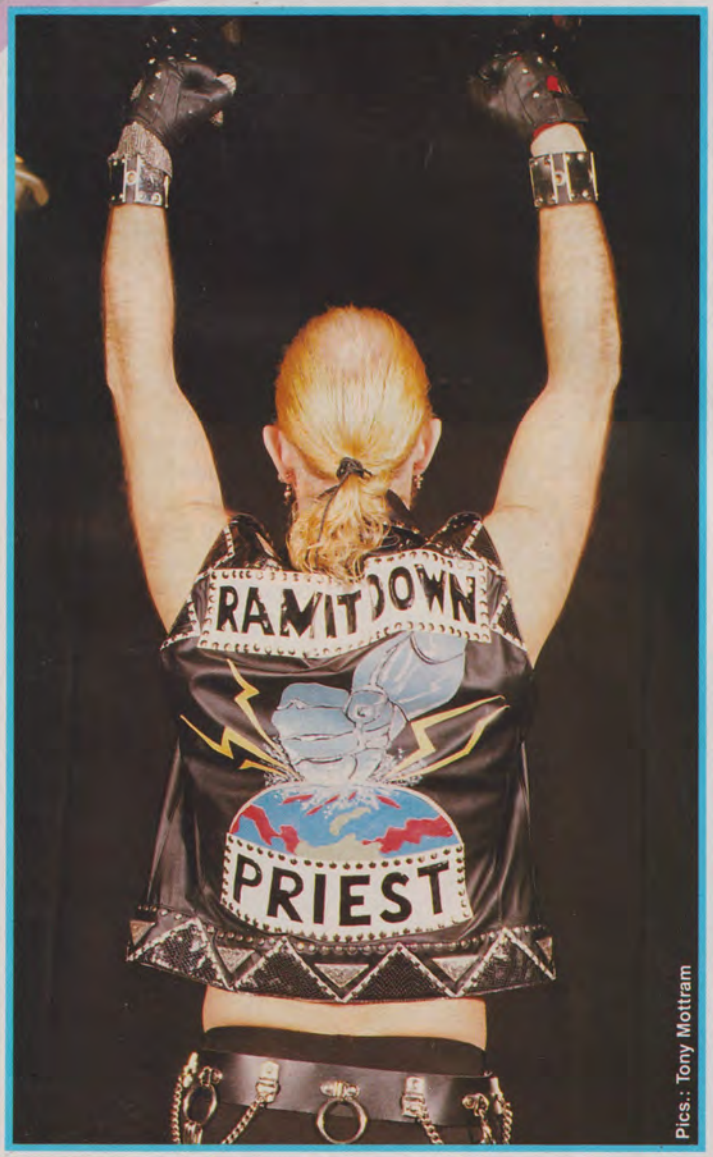

Pics.: Tony Mottram

pci:J.Blakesberg/Retna

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Pic.: Photofeatures/J. Conrad

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PORTRAITS

IAN HILL

Bass guitarist Ian Hill, moustachioed, down to earth and always pleased to talk about Priest's early days, has been a friend of K. K. Downing's since their childhood. They met when they were five years old and went to Infants School together. They started playing rock music together as teenagers with another friend John Ellis on drums. They used to rehearse in St.John's school in Birmingham. At the same time another band called Judas Priest were establishing a local reputation. Their singer Alan Atkins came to hear Ian and K.K. rehearsing and then eventually joined them, bringing the Priest name with him. Ian used to work in a car factory by day, but his father was a musician, and eventually Ian decided he wanted to become a full time musician too. He has remained a stalwart member of Priest to this day and has seen all the many changes - particularly in drummers. Yet he is not surprised that the hardcore nucleus of the band has stayed together. *''There are no prima donnas in this band. We are all friends but when we get off the road we know to stay away from each other for a little whle to keep the ideas and the stimulus fresh. My main contribution to the band has been to provide stability and allow Rob, K.K. and Glenn have the spotlight. I just tend too go along with the majority and I am usually the one willing to try anything. This gives us the flexibility to explore many new ideas and arrive at what we have found to be the ultimate Priest sound - heavy metal.''*

GLENN TIPTON

Glenn is the last of the original members of Judas Priest to join the band but has proved to be one of their most important contributers. He is lead guitarist and is also the main songwriter - team with Rob Halford. Glenn joined the band in 1973 and became co-producer of many of their albums. He has been an integral part of their sound from the earliest days of its international success. Offstage he appears quiet and businesslike, but on stage he turns into a flamboyant performer. He loves the band and particularly the experience of playing live on stage and promises. *''As long as our heart is still in it, and as long as we can give the kids what they want, we won't even think about stopping.''*

Surprisingly for a musician who has been on the road for years, Glenn says he particularly enjoys travelling the world. His home is really in a recording studio where he spends hours writing and arranging alongside the rest of the band. He is particularly intrigued by the way the band has impressed the newer generation of rock and metal bands. *''Ask any young band if they respect Judas Priest, and they'll say 'yes.'''*

Among his hobbies are playing golf and tennis and he often partners K.K.Downing and there is plenty of opportunity for that in Spain where most of the band reside.

Glenn is positive about his role in the band. *''If I hadn't found the perfect musical place for myself in this group, I'd probably be in another band - just like Judas Priest.''*

ROB HALFORD

Although Rob wasn't the original singer with Judas Priest he has long been fully identified as the main man in a band that is so strong on image. The blond haired, leather clad god of metal, armed with a screaming voice, presents a picture of a macho Hells Angel type. Some who have not met him before expect a monosyllabic thug, prone to beating those who displease him over the head with bicycle chains. Thus it always comes as a pleasant surprise to those who have not previously been converted to the Priest-hood, to find that Rob is a well mannered, well read, intelligent man, eloquent on all manner of subjects, but most passionate about his band and heavy metal music.

This was brought out most usefully when he had to fend off attacks on the band during 1990 when he spoke up in court and at seminars arising out of campaigns against the music and Judas Priest in particular.

Rob was born on August 25, 1951. Raised in the Midlands, he began singing in groups at

an early age and was eventually asked to join Judas Priest, then a struggling local rock band, to replace singer Alan Atkins, in 1971. Rob had been singing with a band called Hiroshima, and the name summed up his explosive approach to singing.

Rob has become famous for his powerful, much immitated vocal style, but also has to be recognised for his contribution in giving heavy metal its image. *"I got the idea for wearing studs and leather from a shop I was looking around in"* he says. Since that blinding flash of inspiration on the road to heavy metal heaven, the leather look has been synonymous with the music, compounded by Rob's practise of arriving on stage riding a Harley-Davidson Low-rider motorcycle.

But Rob's role in the band goes far beyond being just a fashion consultant. He is the front man of a group whose live performances are considered as important to their success as their studio recordings. As chief lyricists, he collaborates on most of the original materal with guitarist Glenn Tipton. But he doesn't like to hog the spotlight in this close knit band.

"Don't get me wrong. I love the spotlight and all the attention but there are no stars in this band." Rob is proud of his ordinary, working class background. He feels it helps to keep him sane and level headed during years when the band enjoyed huge success.

"I'm happy about everything we have achieved. So many bands don't ever get a chance to make even one record, so I'm very content with the success we've had. I never feel envious or bitter about younger bands becoming more successful than we re, because we satisfy ourselves by making the heaviest metal records that can emanate from us. We have all worked hard and what is still most important to us is our credibility and the quality of our work. When the quality falls off, we'll stop doing it."

Rob could explore the worlds of theatre and film but for him the biggest thrill still is performing in front of vast audiences of fans.

Most of his time is taken up with Priest activities but in his spare time he likes to read. *"As a lyricist I think it's important to read as much as possible."*

K. K. DOWNING

While Glenn is more of the serious businessman, Kenneth 'K.K.' Downing is more the bon viveur who enjoys life and is full of cheerful stories. Another blond he gives the band an extra touch of glamour in the good-looks department. Also from Birmingham, he was born into a working class family and as a kid dreamed of becoming a guitar hero on the scale of the bluesmen he most admired, like Eric Clapton and Jimi Hendrix. He also liked bandleader and multi-instrumentalist John Mayall who led the famed Bluesbreakers throughout the Sixties. K.K. shares the guitar work with Glenn and recalls about his early career *"It was my sheer determination and strong belief that anything is possible if you work at it and want it badly enough, that helped me find my place in Judas Priest. If I wasn't playing in this band, I'd be pulling my hair out."* It was actually K.K. who pulled all the various members of the band together and he says: *"We've played our part in musical history and that's no more than any musician can ask."*

Pic.: André Csillag

SCOTT TRAVIS

Brilliant young drummer Scott Travis is the most recent addition to the band. He replaced Dave Holland in 1990 and is featured on the 'Painkiller' album. *"I've never seen anyone play so fast or so hard,"* says Glenn Tipton and the rest of the band agree Scott was exactly the drummer they were looking for. Not only does his drumming style and ability suit, but his sense of humour and keen interest in racing cars and sport makes him a companionable personality. He's the only American in a bunch of dyed-in-the-wool Brits, but one of the reasons he fits in so well is that he's always been a Judas Priest fan. He started out as a drummer in bar bands playing Judas Priest numbers and he remembers meeting the band once when he was a kid and trying to impress them by setting up his drum kit in a car park to play for them outside their dressing room. *"I've always believed my drumming would be perfect for them"* he says. His home town is Norfolk, Virginia but he moved to California in 1985 in search of fame and joined a band called Racer X. The singer with that band had known Rob Halford for some years and Rob passed on the word they were looking for a drummer. Scott, who plays a Tama kit and features double bass drums, finally joined Priest when Racer X broke up after three albums. He sent a video tape which was a novel and improved way of doing an audition, and as he knew all the classic Priest material already he was accepted as the obvious choice. Scott is cool, serious but intense. He's given the band the boost they needed as they entered the new decade. And he wasn't worried about being pushed into the deep end to record 'Painkiller.'

"I was able to inject my own style into it and the material is so exciting I just love playing it. It's not thrash, it's heavy metal that's fast and uses a lot of double bass drum work which seems to be my forte. Its the same style we had in Racer X. I am a sports fan and like to compare sports with drumming. A tennis player can't compete unless he keeps up his level of playing and that's why I have to practise. " Scott enjoys life and work and he'll see plenty of both with Priest.

CONTROVERSY

GLENN TIPTON SPEAKS OUT

Controversy seems to follow heavy metal around like a donkey after a carrot. Every now and then, it pricks its ears up and brays triumphantly in the face of some unsuspecting metal band. Led Zep and Black Sabbath have been questioned about the content of their music in the past, as have other bands. It has to be said, no-one has ever actually proven conclusively that an art form can result in serious harm to another human being, yet they still try it on, time and time again.

The latest band to be summoned to the bench in defence of their music is, of course, Judas Priest. Over the years, they've occasionally been target practice for the odd harmless religious nut, but last year's allegations went far beyond farce.

In 1985, two young Priest fans, James Vance and Raymond Belknap, killed themselves in a suicide pact. Their parents alleged that the teenagers had entered into the pact after listening to subliminal messages contained within the track 'Better By You, Better Than Me', a Spooky Tooth cover on Priest's 1978 'Stained Class' album.

For three years, Priest fought against the case going to court, but to no avail. The ensuing court case in Nevada last year, typically covered by the tabloid press as a carnival to be paraded before the world, was harrowing for both the teenagers' parents and Priest. Their parents, because they genuinely believed that these 'heavy metal musicians' had contributed to their sons' deaths. And for Priest, who had to face the naked hostility of the parents and their lawyers. The bottom line was that the Vances and the Belknaps were claiming $6.2 million damages from Priest for their sons' suicides.

After weeks of courtroom drama, during which time the media coverage escalated (Priest became well-known through American women's magazines, respected TV documentaries et al), Judge Jerry Whitehead ruled that Priest were in no way responsible for the boys' deaths. The proceedings had rapidly deteriorated into farce, with the 'offending' song played repeatedly over and over again (at the wrong speed it should be noted - 25 rpm - which made it sound much heavier than it was supposed to be), and the parents' chief witness, Dr Wilson Key, claiming he had found subliminal messages in all sorts of unexpected places. The word 'sex', he claimed, could be found hidden on Ritz crackers, Rembrandt paintings and even on Abraham Lincoln's beard on five-dollar bills!

But the most important, and saddest, aspect that came to light during the court case was that both teenagers had been brought up in violent and deprived surroundings, had failed in school, and had been taking drugs and were severely depressed on the day of their suicide pact.

Arelieved but shattered Priest left the Nevada courtroom in August 1990 - totally vindicated from any blame. Their delayed career continued with the late release of the 'Painkiller' album in September, and a barnstorming US tour in October. Glenn Tipton later admitted that, had Priest NOT been acquitted, he really doesn't know whether they'd have felt like playing the tour at all.

Rob Halford was also asked to make a speech at the Concrete Foundations Forum in LA about censorship. During the course of the Forum, Priest played a few numbers, including the track 'Better By You, Better Than Me', which is also on the B-side of 'Painkiller', the title-track and first single off the new album. Halford's reasoning for this was that he wanted to show people how harmless the song is, and 'because a lot of people probably haven't even heard it'.

That would've been the end of the whole affair but for a misguided remark made by Suicidal Tendencies' vocalist Mike Muir in issue 23 of Metal Hammer, that Priest and their record company, CBS, had used the court case as a publicity stunt. Glenn Tipton's reply to this outrageous allegation follows, IN ITS ENTIRETY:

"So the singer from Suicidal Tendencies thinks that we, JUDAS PRIEST welcomed the court case in Nevada and actually had a choice whether it went to court or not, does he! What an idiot! Such illiterate comments could only come from someone desperate for attention and who is totally unaware of the following facts:

1) It was not the choice of JUDAS PRIEST or CBS whether the trial went to court or not; it was a Court Order made by Judge Jerry Carr Whitehead of Reno, Nevada in September 1989. The band was subpoenaed in 1986 and we filed for a motion for dismissal and fought against it going to court for over three years. We were astounded when the Judge ruled that it should finally go to trial as we felt there was absolutely no basis for the case whatsoever.

2) We were defending claims against us of over ¿ million which the plaintiff's lawyers filed. It was the same Judge's decision whether or not we would be found guilty and have to pay some or all of this amount.

3) We spent over $250,000 - on legal fees alone fighting this case plus considerable expenses up to and during the trial not to mention the costs of having to cancel a European tour and having to move our whole schedule back for almost a year. CBS spent much more and we got none of it back.

4) If before spouting his mouth off, he had gone to the courtroom in Nevada even for one hour during the month the trial took place he would have seen just how serious the situation was and witnessed just how vindictive and prejudiced the plaintiff's lawyer's were. They were prepared to lie and stoop to any level to win this case. The whole trial was engineered by the families and their lawyers, stemming from immense greed and hateful dislike for JUDAS PRIEST and heavy metal music in general. Even knowing as we did that we had never placed subliminals on any of our albums, there were many times during the trial that we felt we may lose this case.

How can anyone be so naive as this person to believe we, a British band could afford to gamble against such odds and try to toy with the USA's legal machine and tax payers' money all for cheap publicity which we don't need?

The repercussions should we have lost this case are obviously beyond his comprehension. There is a growing body of people motivated by money and religious fanatics who are now attacking and trying to make heavy metal a scapegoat for all shortcomings in the American Society. We won our case, but Ozzy's under fire now. I just pity Suicidal Tendencies if they ever have to go through what we did. Maybe they think they would welcome a similar situation - well I can assure them they would not.

Priest have always flown the flag for metal and it's a shame now when so much blame and lack of understanding is aimed its way that people can't join forces and support each other unlike the comments spewed out of this idiot's mouth.

Glenn Tipton, Judas Priest.

Let that be an end to it...

PIPPA LANG

Pic.: Ebet Roberts

DISCOGRAPHY

Judas Priest

ALBUMS

SIN AFTER SIN
Album: Released Mar '81 CBS.
Cat no. CBS 32005.
Album: Released May '77 CBS.
Deleted May '82. Cat no. CBS 82008

ROCKA ROLLA
Tracks: One for the Road/ Rocka Rolla/ Winter/ Deep Freeze/ Winter Retreat/ Cheater/ Never Satisfied/ Run of the Mill/ Dying to Meet You/ Caviar and Meths.
NB: Licenced from Gull Records and not available in the UK for some time - Rocka Rolla - From the High Priests of Heavy Metal- Judas Priest. 10 great tracks recorded in 1974 featuring the unmistakable raw sound of an emerging supergroup. A fantastic modern sleeve design.
Album: released Nov '85, Fame by EMI.
Cat no. FA 41 31371
Album: Released Sep '77 Gull. Cat no. GULP 1905
Cass: Released Nov. '85 Fame by EMI.
Cat no. FA41 31374
CD: Released Nov. '87, Line By Line Records (w. Germany). Cat no. LICD 900101

SAD WINGS OF DESTINY
Tracks: Victim of Changes/ Ripper/ Dreamer Deceiver/ Prelude/ Tyrant/ Genocide/ Epitaph/ Island of Domination.
CD: Released Nov '87 Line by Line Records (W. Germany). Cat no. LICD 900112
Album: Released Sep '77 Gull by Gull Records.
Cat no. GULP 1015

STAINED GLASS
Albums: Released Feb '78, CBS. Deleted Feb '83.
Cat. no. CBS 82430
Album: Released Nov '81, CBS.
Cat. no. CBS 32075

BEST OF JUDAS PRIEST
Tracks: Dying to Meet You/ Never Satisfied/ Rocka Rolla/ Diamonds and Rust/ Victims of Changes/ Island of Domination/ Ripper/ Deceiver.
CD: Released May '87 Gull.
Cat no. GULP 1026
Album: Released Feb '78 Gull.
Cat no. GULP 1026
Cass: Released Mar '78 Gull.
Cat no. ZCGUL 1026

KILLING MACHINE
Album: Released Nov '78 CBS. Deleted Nov. '83.
Cat no. CBS 83135
Album: Released Oct '82 CBS. Deleted Oct '87.
Cat no.498202.

UNLEASHED IN THE EAST
Tracks: Exciter/ Running Wild/ Sinner/ Ripper/ Green Manalashi/ Diamonds and Rust/ Victims of Changes/ Genocide/ Tyrant.
Album: Released Oct '79 CBS. Deleted Oct'84.
Cat no. CBS 83852
CD: Released '88 CBS. Deleted Jan '89.
Cat no. CD 83852
Album: Released Sep '79 CBS.
Deleted Aug '87. Cat no. 83852

BRITISH STEEL
Tracks: Rapid Fire/ Metal Gods/ Breaking the Law/ Grinder/ United/ You Don't Have to be Old to Be Wise/ Living After Midnight/ The Race/Steeler
Cass: Released Jan '84, CBS.
Cat. no. 40 32412
Album: Released Apr '80 CBS. Deleted Apr '85.
Catalague no. CBS 84160
Album: Released Jan '84 CBS.
Cat.no CBS 32412
CD: Released Jan '84, CBS. Deleted Jan '89.
Cat. no. CD 84160

POINT OF ENTRY
Tracks: Heading Out to the Highway/ Don't Go/ Hot Rockin'/ Turning Circles/ Desert Plains/ Solar Angels/ You Say Yes/ All the Way/ Troubleshooter/ On the Run.
Cass: Released Feb '81 CBS no. 4084834
Album: Released Mar '81 by CBS.
Deleted Mar '86. Cat no. CBS 84834

SCREAMING FOR VENGEANCE
Tracks: Hellion/ Electric Eye/ Riding the Wind/ Bloodstone/ Pain & Pleasure/ (Take These) Chains/ Screaming for Vengeance/ You've Got Another Thing Coming/ Fever/ Devil's Child.
Album: Released Feb '86 CBS
Cat no. CBS 32712
Cass: Released Feb '86 CBS
Cat no. 4032712
Album: Released July '82 CBS.
Deleted Jul '87.
Cat no. CBS 85941

DEFENDERS OF THE FAITH
Tracks: Freewheel Burning/ Jawbreaker/ Rock Hard Ride Free/ Sentinel/ Love Bites/ Eat Me Alive/ Some Heads Are Gonna Roll/ Night Comes Down/ Heavy Duty/ Defenders of the Faith.
CD: Released July '84, CBS. Deleted Jan '89. CD 25713
Album: Released Jan '84, CBS. Deleted Jan '90.
Cat. no. 9520

JUDAS PRIEST
Album: Released Aug '86, Shanghai.
Cat. no. PGLP 1026

PRIEST...LIVE
Tracks: Out in the Cold/ Heading Out to the Highway/ Metal Gods/ Breaking the Law/ Love Bites/Some Heads Are Gonna Roll/ Sentinel/ Private Property/ Rock You All Around the World/ Electric Eye/ Turbo Lover/ Freewheel Burning/ Parental Guidance/ Living After Midnight/ You've Got Another Thing Comin'.
Cass: Released Jun '87, CBS.
Cat. no. 450639 4
CD: Released Jul '87, CBS.
Cat. no. 450 69 2
Album: Released Jun'87, CBS. Deleted Jan'90
Cat. no. 450639 1

JUDAS PRIEST: INTERVIEW PICTURE DISC
LP Pic: Released Jul '87, Baktabak.
Cat. no. BAK 2054

HERO HERO
Cass set: Released '88, Gull. Cat. no. 2005/6
CD: Released Nov '87, Line by Line Records (W. Germany). Cat. no. LICD 900414
2LP Set: Released '88, Gull. Cat. no. Gud 2005/6

RAM IT DOWN
Tracks: Ram it Down/ Heavy Metal/ Love Zone/ Come and Get It/ Hard As Iron/ Blood Red Skies/ I'm A Rocker/ Johnny B. Goode/ Love You to Death/ Monsters of Rock.
CD: Released May '88, CBS. Cat. no. 4611081
Cass: Released May '88, CBS.
Cat. no. 4611081
Album: Released May '88, CBS.
Cat. no. 4611081

TURBO
Tracks: Turbo Lover/ Locked In/ Private Property/ Parental Guidance/ Rock You All Around the World/ Out in the Cold/ Wild Nights, Hot Day/ Hot for Love/ Reckless.
Cass: Released 27 Feb '89, CBS.
Cat. no. 463365 4
Album: Released Apr '86, CBS.
Deleted Aug '88. Cat. no. CBS 26641
Album: Released 27 Feb '89, CBS.
Cat. no. 463365 1
CD: Released '86, CBS
Cat. no. CD 26641
CD: Released 27 Feb '89, CBS
Cat. no. 463365 2
Cass: Released April '86, CBS
Deleted Aug'88. Cat. no. 4026641

COLLECTION: JUDAS PRIEST
Cass: Released 10 Apr '89, Castle Collector Series Cat. no. CCSMC 213
CD: Released 10 Apr 89, Castle Collector Cat. no. CCSMC 213
Album: Released 10 Apr '89, Castle Collector.
Cat. no. CCSLP 213

PAINKILLER
Tracks: Painkiller/ Hell Patrol/ All Guns Blazing/ Leather Rebel/ Metal Melt Down/ Nightcrawler/ Hammer And The Anvil/ A Touch Of Evil/ Battle Hymn/ One Shot At Glory.
Album: Released 3rd Sep '90, CBS.

SINGLES

TAKE ON THE WORLD
Tracks: Take On the World/ Star Breaker.
7" Single: Released Jan '79, CBS

LIVING AFTER MIDNIGHT
Tracks: Living After Midnight/ Delivering the Goods.
7" Single: Released Mar'80, CBS.

BREAKING THE LAW
Tracks: Breaking the Law/ Metal Gods/ Living After Midnight/ Take On The World (Avaliable cass single only)/United (Avaliable cass single only)
7" single: Release Jun '80, CBS. Deleted '84.

UNITED
Tracks: United/ The Grinder.
7" Singles: Release Jul '80, CBS.

RIPPER
Tracks: Ripper/ Never Satisfied/ Victim of Changes.
7" Single: Released Aug '80,

DON'T GO
Tracks: Don't Go.
7" Single: Released Feb '81, CBS.

EVENING STAR
Tracks: Evening Star, Starbreaker.
7" Single: Released Feb '81, CBS.

HOT ROCKIN'
Tracks: Hot Rockin'/ Trouble Shooter/ Breaking The Law.
7" Single: Released Feb '81, CBS.
Deleted '84. Cat. no. CBS 9520
12" Single: Released Apr'81, in CBS.
Deleted '85. Cat. no.A121153
7" Single: Released Apr'81, CBS.
Deleted '85. Cat. no.1153

YOU'VE GOT ANOTHER THING COMIN'
Tracks: You've got Another Thing Comin'/ Exciter.
7" Pic: Release Aug '82, CBS.

CHAINS
Tracks: Chains/ Judas Priest Audio File/
7" Single: Released Oct '82, CBS by CBS

TYRANT
Tracks: Tyrant/ Rocka Rolla/ Genocide.
12" Single: Released Jun '83, Gull.

6 TRACK HITS
Tracks: Sinner/ Exciter/ Hell Bent for Leather/ Ripper/ Hot Rockin'/ Green Manalishi.
Cass: Released Sep '83 , Scoop 33 by Pickwick.
Cat. no. 7sc 5018

FREEWHEEL BURNING
Tracks: Freewheel Burning/ Breaking The Law.
7" Single: Released Jan '84, CBS.

SOME HEADS ARE GONNA ROLL
Tracks: Some Heads Are Gonna Roll/ Green Manalishi.
7" Single: Release Mar '84, CBS.
Cat. no. A 4289
12" Single: Release Mar '84, CBS.

TURBO LOVER
Tracks: Turbo Lover/ Hot For Love.
7" Single: Release Apr '86, CBS. Deleted '86.

LOCKED IN
Tracks: Released May'86, CBS. Deleted '86.

JOHNNY B. GOODE
Tracks: Rock You All Around the World/ Turbo Lover/ (Avaliable 12; only) Johnny B. Goode.
7" Single: Released May '88, Atlantic.

LIVING AFTER MIDNIGHT (OLD GOLD)
Tracks: Living After Midnight/ Breaking the Law
7" Single: Released 27 Feb '89, Old Gold.
Cat. no. OG 9864

QUOTES

They Said It... How Priest See Themselves... And The World

Rob Halford:.
"We have so many classics we can't possibly play them all..."

Glenn Tipton:
"I was actually in a band called The Flying Hat Band..."

Rob Halford:
"They are going to be a big, big band..." (talking about Warlock in 1986)

Rob Halford:
*"I was sitting in the train carriage when this old German woman taps me on the leg. She's speaking in German, which I can't speak, but she's pointing to these big heavy bags, so I presume that she wants me to help her with them. Can you picture it? The rest of the guys are having a good laugh. So, I take the bags to the end of the compartment, come back and start reading my new Stephen King novel, when give minutes later, she comes back and says 'Com bitte'. I naturally assume that we must be coming to her station and she's asking me to stay with her until we get to the station. I must have been with her for about 15 or 20 minutes and then I find out that she's got a husband who's nearly blind. So we get to the station. I help her and the husband down...and all the guys are taking pictures, having a real laugh. Maybe some people would say 'f*** off', but I found it quite a humbling experience and it made me feel good."* (On Priest's 1986 European tour, when the band, at Rob's insistence, toured German by train!)

Rob Halford:
"We went to a restaurant on the Champs d'Elysees and I tried all the old 'Garcon' rubbish, but it was a complete waste of time..."

Rob Halford:
"I have to stay away from the temptations of crazy parties and all that stuff..."

Rob Halford:
"In the old days, it was one foot in yesterday, one foot in tomorrow and you shit all over today..."

Scott Travis:
"To break the ice I asked Glenn for his autograph. He was real nice and I showed him pictures of my drum set...." (Talking about when, as a Priest fan, he met the band on their 1982 tour)

Scott Travis:
"I really wanted to ask him 'Hey do you need a new drummer?'" (As above)

KK Downing:
"We were quite proud of our four wheel Transit, until Thin Lizzy drove up in their SIX wheel van..." (Talking about the early days sleeping in motorway service station car parks)

Glenn Tipton:
"'Turbo' is turning out to be our most successful album..."

Glenn Tipton:
"...it would be wrong of me to say that I'm the most important member of the band..."

Glenn Tipton:
"I never took a guitar lesson until I was 20....I'm glad I had those years living the life of a normal person..."

Rob Halford:
"We asked ourselves why should we work with Tom again? Was there a positive enough reason?..." (Talking about Tom Allom, producer of EIGHT Priest albums)

Rob Halford:
*"I've always been a f***ing headbanger anyway..."*

Rob Halford:
"I remember when we were in Cardiff and we were in this hotel room about five floors up and Dave Corke, their notorious first manager got this huge container of water and poured it on this bloke and his girlfriend who happened to be standing below the window. After about five minutes Dave looked out of the window and said 'I can't see him. Where's he gone?' Just then he noticed this bloke crawling up the outside of the hotel like Spiderman shouting 'I'll get you, you bastard!'...."

Glenn Tipton:
"Scott has certainly put a bit more pain in the 'Painkiller'!"

Glenn Tipton:
"Our albums, as you are probably aware, tend to go gold..."

Rob Halford:
"We feel that Thrash and Heavy Metal is one and the same..."

PIPPA LANG

DEMOS

Our Twins, Mitch & Den, have been gleaning gossip from that sunny city of Angels - good old L.A. With the Dogs D'Amour out there and ex-Dragons Billy & Dave, there's positively no shortage of spies in the right places! This week, it seems that Steve Dog and Guns 'n' Roses Izzy Stradlin have discovered a mutual interest in scramble bikes and have been off sludging mud around the Hollywood hills. What a prospect! Our Twins are off for a visit in April and hope to come back with a few hot LA demos for your perusal. In the meantime, those who fancy letting our gals wrap their ears around their demo should send them to: The Technicolour Twins,
Metal Hammer, 134b King Street, London. W6 0RQ

CITY KIDDS
★★★★★

We've been trying to get hold of one of these for yonks. We'd seen the band play over a year ago at the Astoria and had vaguely met some of the boys through our chum Pepsi Tate (Y'alright Peps?!), so we were quite keen to do a review. The old tale of communication breakdown prevailed, but during a dig about in the corner of the room where the fierce old demo box lives, we came across one. 'No-one told me this was here!' squeaked Mitch, '...where the hell did it come from?'. Somehow it had found it's way into the box. Anyway, here it is, at long last, the fabuloso 'Atomic' demo. Just three tracks, each very different from the next; 'Hit 'n' Run' being our fave - one of those big, glam, 'the party's here'-type numbers that Cardiff seems to be very good at producing. Talking of producing, this one's done by Tim 'Skinboy' arris' Lewis which almost guarantees brilliance! Star status is imminent for Stevie C. Bright and Kelly Valentine, bass and guitar respectively, who just embarrass the bangles off prize jerks like Pretty Boy Floyd with their powder-puff ego-wank. These boys are pretty in the third degree, the girlies are gonna love 'em and because they can play bloody good party rock you kind of forgive them for having a few over-dodgy lycra items in their wardrobes! Oh yo - Joint Demo Of The Week! The tape's 2.50 from; 11 Drysgol Road, Radyr, Cardiff. CF4 8BT

CHERRYLAND BANDITS
★★★★★

If the Quireboys aren't the 1990s' Faces then the Cherryland Bandits probably are. And they're brilliant! What's more, their approach to the whole business of rock 'n' roll is spot on - the package we received was excellently put together and well presented - precisely what makes you want to pick up a tape in the first place. The band hail from Leeds & Wakefield, have been together 3 years and have an average age of 20. We were well impressed just reading their influences - all the right ones; Aerosmith, Guns 'n' Roses, The Rolling Stones and Roxy Music. This four track demo features excellent guitar from Dave and Chuck while Jay on vocals boasts vocal cords as powerful as Spike's. Just the way we like 'em! Best track on the tape is 'What Am I Gonna Do' which is a merry jaunt through Rod and the Faces country and if that guitar's got nothing to do with Ronnie Wood then we're not Technicoloured (admittedly one of us isn't anymore! Pah! Den copped out!). We're gonna go see them play at The Robey on Thursday and if they're good, we'll tell ya! Details and demos from:
28 Kirkgate, Leeds. LS2 7DR

BARBED WIRE KISSES
★★★

Barbed Wire Kisses cite a potpourri of Goth/metal influences as long and pretentious as Nigel Mogg's nose. Take for instance: sex, glamour, guns, guitars, sci-fi, horror, liquid gold, New York, L.A., 'Frisco, Crowley, mysticism, eroticism, pain, pleasure, lust, 21st Century Rock n' Roll, fantasy, feedback, multiple orgasms, darkness, neon and porn stars. Still there's something quite endearing, comforting even, about a band who wear their hearts so blatantly on their sleeves. Describing their music as "*divine inspiration from this world and the next*", they've set down three self-penned little ditties for their 'Love Lust & Magik' demo. The Halifax quartet have been together about a year (Guitarist Shane Sovaine is ex-Kill City Kill) and although not exactly what they claim, they've made a devilishly good attempt at it. L.L & M is a neatly packaged number with some nice, if a little too obvious ideas entwined within its framework. The arrangements need a lot of work and the synth sounds dated at times but scrape that away and you're left with a core that could, if tempered correctly, turn out to be quite splendid. Who knows, their love rockets might light up the sky yet! Contact:
BARBED WIRE KISSES,
Shane Sovaine, 14 Brooklea,
Lightcliffe, Halifax,
West Yorkshire, England.

INDYA
★★★★1/2

Indya are five-piece AOR band from the Midlands. Their three track demo is an excellently crafted piece of melodic rock - soothing, simplistic and easy on the ears. Their neatly worked arrangements and obvious technical talent may be attributed to their heavy live schedule. With over 500 gigs under their belt in places as far apart as Birmingham, Germany and Scandanavia they've certainly proved their worth in the two years they've been together. The band consists of Peter Walters on keyboards, Gary Hopkins on drums, Pat Hambly on guitar and Andy Parry on bass. Complementing this accomplished crew is vocalist Dieta, although 22, her vocals sound much more mature. Powerful and raunchy they stand in a class of their own. Our only complaint about the demo is that the songs, although standing on their own two feet, don't jump up and grab your attention with an infectious chorus. But that isn't really a complaint at all.
Contact:
INDYA (Gary Hopkins),
c/o 24 York Road,
King's Heath,
Birmingham B14 7RZ

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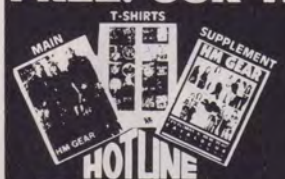

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PERSONAL

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LONDON W6 ORQ,
MARKING THE BOX NUMBER IN THE TOP LEFT HAND CORNER OF THE ENVELOPE - WE WILL FORWARD YOUR REPLY UNOPENED TO THE ADVERTISER.

FAN CLUBS

KISS CRAZY - new KISS fan club approved by **KISS!** Package ready. Annual membership: £8.00 (UK), £10.00 (overseas). Cheques payable to
KISS CRAZY, Box E, 41 North Road, London N7 9DP UK.

FANZINES

SKID ROW Fanzine **BROTHER TO THE END.** Send 4 x IRCs to: Skidz Zine, C/O Accursio PO Box 74, 20090 Linate Airport, Milan, Italy, to get your free copy.

RECORDS FOR SALE

RARE RECORDINGS. All Metal/Thrash/Death etc. Send 60 pence (refundable) for large catalogue. Steve (Rock it), Hoathwood, Horseshoe Lane, Beckley, E.Sussex. TN31 6SD.

HEAVY METAL IMPORTS, rarities, deletions, albums/CDs. Send SAE for list to Grazelda Records, PO Box 731, London SW18 4RD or ring 081870 5388.

ADRENALIN RECORDS mail order. Loads of Thrash, Death Metal, Hardcore and Noise. Send a SAE for new list.
PO Box 10, Earl Shilton, Leics LE9 7BX.

ALMIGHTY, POISON, MAGNUM, Little Angels, Dan Reed, No Sweat, Quireboys, Alice Cooper, Great White, Aerosmith and FM. MEGA list of limited editions and rarities which are available now! Send SAE to R.Delve, 74 Mildmay Road, Stevenage, Herts, S67 5TP **NOW!!**

GIRLSCHOOL rare collection for sale. Send SAE to Gordon Spiers, 81 Mercia House, Lower Precinct, Coventry, CV1 1NR.

WANTED

W.A.S.P. tapes and/or videos of Castle Donington from '87'. Phone Stu on 043871 5275.

DEF LEPPARD live tapes, plus Foreigner, Rainbow and Victory radio shows. Box No.272.

VIDEOS

THRASH VIDEOS, many 1990 shows inc. Vio-lence, Prong, Megadeth, Metallicas Marquee show, Dark A., Death, Kreator, Voi Vod, Sepultra, Mordred, Pestilence, Testament, Forbidden, FNM, Chilli P. and many more. Send SAE to P.Atkinson, 90 North View, Aspatria, Cumbria CA5 3EQ.

RARE HORROR films on VHS. Send SAE for details to:
P.Swift, 5 Bath Street, Southport, PR9 0DP. Over 18s only!

VIDEO ADVERTISERS PLEASE NOTE:
When offering videos for sale in this section, please state, (where applicable), any age restriction in the form of BBFC certificates. **YOU MUST** include an age declaration form to be signed by the purchaser of age restricted videos when sending order forms to respondents.

TO ADVERTISE IN
METAL HAMMER

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Arterial Road
Rayleigh
Essex
SS6 7TZ

FREE
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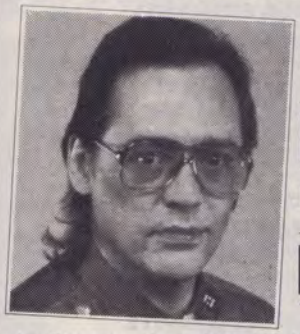
TOPSTRING
0705 503789

TOMMY VANCE

Latest Hot News From The



Rock World

Call
0839 654 201
TOMMY'S HOTLINE TO ROCK!
For The Latest Inside News For Rockers!

Call
0839 654 202
To Win Fabulous Prizes

Jon Roseman Associates Ltd. Keenhelm Plc, PO. Box 256. NN1 4AL.
Calls cost 33p/min cheap rate. 44p/min all other times.

SEEKS VOCALIST to work with and put band together with, or establish band or musicians to form Rock band. Phone Paul on 0977 510616. Demos available and record contract.

BASS PLAYER seeks pro name band. Phone 0222 862781.

ATTENTION BANDS AND MUSICIANS - LOOKING FOR GEAR OR SELLING YOURS? METAL HAMMER CLASSIFIEDS ARE CHEAP AND EFFECTIVE.

MR MUFF!

HEAVY METAL & ALTERNATIVE CLOTHING & FOOTWEAR
NEW
Free Full Colour Photographic Catalogue
Send SAE to: *Dept.H, 2 Stileman Way Sharnbrook, Bedford MK44 1HX or Tel. (0933) 315890*

SPECIAL NOTES

DOES ANYONE KNOW of an empty house **FOR SALE** surrounded by Heavy Metal fans who won't notice a band being got together next year. Wolverhampton area. Box No.274.

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IT IS ILLEGAL TO ADVERTISE BOOTLEG RECORDINGS FOR SALE.

FOR CLASSIFIED ADVERTISING ON THESE PAGES PLEASE CALL: 081 748 1200.

HOLY MOSES

Hoodin' Mad

ARTILLERY
DIVE `TILL DEATH TOUR

19.02. Birmingham-Edwards No.8
20.02. Oxford-Jericho
21.02. London-Royal Standard
22.02. Portsmouth-PIT
23.02. Bradfort-Queenshall
24.02. Edinburgh-Venue
25.02. Glasgow
28.02. Den Haag-Het Paard
01.03. Heerenveen-Slinks
02.03. Heemskerk-Donkey Shot
03.03. Luttenberg-Elckerlyck

WEST VIRGINIA
RECORDS & TAPES GMBH
Bühne 129 D- 3532 Borgentreich
Phone : Germany 5643-630
FAX: 5643-8217

...alles heavy

FOR SALE

ROCK PATCHES, badges, postcards, T-shirts, posters. Send SAE for catalogue to:
CM Sales, Dept.MH, PO Box 46, Romford, RM1 2QE.

METAL MERCHANDISE: T-shirts, patches, badges, jeans, etc. **LOW PRICES.** Send SAE to
MM (MH), 9 Dundas Road, Stirling, FK9 5QS. Telephone 0786 70033.

ALCHEMY and
POKER ROX METALWEAR: Send for **FREE** 24 page colour catalogue to Select dept. M/H,
172 Wellington Street, Long Eaton, Notts NG10 4HS.
Stamp appreciated.

HOUSE OF METAL. T-Shirts, S-Shirts, Leather, Videos etc. Send SAE to:
45 Church Street, Nuneaton, CV11 4AS. Tel: 0203 345253.

AEROSMITH, CINDERELLA, OVERKILL, MAIDEN, CARCASS, ANTHRAX, HELLOWEEN, ROSES ETC. FULL METAL LIST, RECORD RARITIES, T-SHIRTS AND PROGRAMMES. SEND SAE TO: HM5, HIGH BRIDGE HOUSE, 21 HIGH BRIDGE, NEWCASTLE, NE1 1EW. OR PHONE 091 2305661.

ROCK PATCHES, badges, postcards, t-shirts, posters. Send SAE for catalogue to:
CM Sales, Dept MH, PO Box 46, Romford, RM1 2QE.

MUSICIANS WANTED

BRITISH BANDS WANTED. Are you looking for that exclusive recording contract? You've found it! Just send demo, photo and details of your hopes for the future to:
Lendaneer Music, Dept SE,
27 Middlefield Road, Falkirk,
Stirlingshire, Scotland. FK2 9HP.
We will be in touch.

SHOTGUN WEDDING require **VOCALIST/FRONTMAN.**
Birmingham based. Dedicated? Interested? Phone Gray on: 0564 774961.

UNSIGNED BRITISH BANDS WANTED! Especially Christian bands! SAE to:
Miss Sharon Elton, 23 Southwark Close, Lichfield, Staffordshire WS13 7SH.

ROCK VOCALIST, £7500 pitch. Box 273.

MUSICIANS AVAILABLE

GUITARIST/ SONG WRITER

METAL HAMMER
and MCP
presents

Judas Priest

Plus Special Guests

ASTON VILLA LEISURE CENTRE
TUESDAY 19th MARCH 7.30pm
Tickets: £10.00
Available from B/O Tel: 021 328 5377 (Credit Cards accepted), Odeon Theatre, Ticket Shop, Tempest Records Birmingham, MLM Wolverhampton, Poster Place Coventry (all subject to a booking fee).

MANCHESTER APOLLO
WEDNESDAY 20TH MARCH 7.30pm
Tickets: £10.00, £9.00
Available from B/O Tel: 061 273 3775 (Credit Cards accepted) and Piccadilly B/O Manchester Tel: 061 839 0858 (Subject to a booking fee).

HAMMERSMITH ODEON
FRIDAY 22nd/ SATURDAY 23rd MARCH 7.30pm
Tickets: £11.00, £10.00
Available from B/O Tel: 081 748 4081 (Credit Cards Tel: 081 741 4868) Ticketmaster, Premier, Keith Prowse, Stargreen, LTB and Albemarle (All subject to a booking fee).

NEWPORT CENTRE
SUNDAY 24th MARCH 7.30pm
Tickets: £10.00, £9.00
Available from B/O Tel: 0633 259676 (Credit Cards accepted), Our Price Bristol, Spillers Records Cardiff and Booking Now Bath (All subject to a booking fee)

SHEFFIELD CITY HALL
TUESDAY 26th MARCH 7.30pm
Tickets: £10.00, £9.00
Available from B/O Tel: 0742 735295 and all usual agents.

NEWCASTLE CITY HALL
WEDNESDAY 27th MARCH 7.30pm
Tickets: £10.00, £9.00
Available from B/O Tel: 091 261 2606 (Credit Cards accepted) and all usual agents (Subject to a booking fee).

EDINBURGH PLAYHOUSE
THURSDAY 28th MARCH 7.30pm
Tickets: £9.00, £8.00
Available from B/O Tel: 031 557 2590 (Credit Cards accepted) and all usual TOCTA agents

...ON THE ROAD

STORMY LOVE AFFAIR

FEBRUARY

MARCH
1st Stoke on Trent, The Wheatsheaf (supporting John Otway)
14th London, Lewisham, Roebuck

DEEP PURPLE/VIXEN

MARCH
10th Manchester, Apollo
11th Edinburgh, Playhouse
12th Birmingham, NEC
14th London, Hammersmith Odeon
15th London, Hammersmith Odeon
16th London, Hammersmith Odeon
17th London, Hammersmith Odeon

AC/DC/KINGS X

MARCH

FINLAND
20th Helsinki, Icehall

SWEDEN
22nd Stockholm, Icestadium
23rd Gothenburg, Scandinavium

NORWAY
24th Oslo, Byhallen

GERMANY
26th Stuttgart, Martin-Schleyer Halle
27th Mannhein, Maimarkethalle

FRANCE
28th Paris, Bercy

GERMANY
30th Frankfurt, Festhalle
31st Nuremberg, Frankenhalle

APRIL
1st Hannover, Eilenriedehalle

SWITZERLAND
3rd Zurich, Hallenstadion

GERMANY
5th Cologne, Sporthalle

HOLLAND
6th Leiden, Groenoordhal

GERMANY
7th Dortmund, Westfalenhalle
9th Munich, Olympia Halle
12th Oldenberg, Weser Ems Halle
13th Keil, Osteseehalle
15th London, Wembley Arena
16th London, Wembley Arena
17th London, Wembley Arena
20th Glasgow, SE & CC
22nd Birmingham, NEC
23rd Birmingham, NEC
24th Birmingham, NEC
26th Dublin, Point Theatre
27th Belfast, Kings Hall

DAVID LEE ROTH/WARRANT

FEBRUARY
28th Shepton Mallet, Showering Pavilion

MARCH
1st London, Wembley Arena
2nd Manchester, G-Mex
4th Birmingham, N.E.C
5th Birmingham, N.E.C.
6th Peterborough, Mallard Centre

JUDAS PRIEST

MARCH
19th Aston Villa, Leisure Centre
20th Manchester, Apollo
22nd London, Hammersmith Odeon
23rd London, Hammersmith Odeon
24th Newport, Centre
26th Sheffield, City Hall
27th Newcastle, City Hall
28th Edinburgh, Playhouse

JANES ADDICTION

MARCH
6th Bristol, Studio
7th Manchester, Academy
8th Glasgow, Barrowlands
10th Newcastle, Mayfair
11th Leeds, University
12th Leicester, De Montfort Hall
14th Birmingham, Hummingbird
15th London, Brixton Academy

ROD STEWART

APRIL
1st London, Wembley Arena
2nd London, Wembley Arena
4th London, Wembley Arena
5th London, Wembley Arena
6th Birmingham, NEC
9th Birmingham, NEC
10th Birmingham, NEC

JUNE
2nd Gateshead, International Stadium

LENNY KRAVITZ

MAY
6th Manchester, Apollo
7th Glasgow, Barrowlands
8th Leicester, De Montfort Hall
10th London, Brixton Academy

MEGADETH/THE AMIGHTY

MARCH
23rd Birmingham, N.E.C
24th Poole, Arts Centre
25th London, Hammersmith Odeon
26th London, Hammersmith Odeon
28th Manchester, Apollo
29th Nwecastle, City Hall
30th Edinburgh, Playhouse

BIRDLAND/CHUNK

FEBRUARY
25th Edinburgh, Network
26th Middlesborough, Town Hall
28th Liverpool, University

MARCH
1st Manchester, University
2nd Sheffield, University
3rd Leeds, Polytechnic
5th Norwich, Waterfront
6th Birmingham, Institute
7th Coventry, Tic Toc
8th Bristol, Victoria Rooms
9th Exeter, University
11th Cardiff, University
13th Southampton, University
14th London, Kilburn National Ballroom

FUDGETUNNEL

MARCH
11th Huddersfield, Full Circle

GUNFIRE DANCE

FEBRUARY
25th Birmingham, Edwards No.8

PHIL McINTYRE BY ARRANGEMENT WITH FAIR WARNING PRESENTS

MEGADETH

PLUS SPECIAL GUESTS

THE ALMIGHTY

ALICE IN CHAINS

SAT 23RD MARCH
BIRMINGHAM NEC
B.O. TEL: 021 780 4133

SUN 24TH MARCH
POOLE ARTS CENTRE
B.O. TEL: 0202 685222/674234

MON 25TH & TUES 26TH MARCH
LONDON HAMMERSMITH ODEON
B.O. TEL: 081 748 4081

THUR 28TH MARCH
MANCHESTER APOLLO
B.O. TEL: 061 273 3775

FRI 29TH MARCH
NEWCASTLE CITY HALL
B.O. TEL: 091 261 2606

SAT 30TH MARCH
EDINBURGH PLAYHOUSE
B.O. TEL: 031 557 2590

MON 1ST APRIL
DUBLIN POINT DEPOT
B.O. TEL: 0001363633

NEW SINGLE - 'HANGAR 18' - OUT SOON

NIPPA for Brian Shaw Management by arrangement with Miracle

presents

URIAH HEEP

·DIFFERENT·WORLD·
TOUR

PLUS SPECIAL GUESTS

GRAVESEND WOODVILLE HALLS
FRIDAY 1st MARCH 7.30pm
Tickets £7.00
Box Office 0474 337459/60/61
and all usual agents

NOTTINGHAM ROCK CITY
MONDAY 4th MARCH 8.00pm
Tickets £7.00
Box Office 0602 412544
and all usual agents

MANCHESTER INTERNATIONAL 2
WEDNESDAY 6th MARCH 8.00pm
Tickets £7.00
Box Office 061 273 8834
Piccadilly Box Office 061 839 0858
and all usual agents

NEWCASTLE MAYFAIR
THURSDAY 7th MARCH 8.00pm
Tickets £6.50
Box Office 091 232 3109
and all usual agents

LONDON ASTORIA
FRIDAY 15th MARCH 7.00pm
PLUS EXTRA GUESTS Toranaga
Tickets £7.00
Box Office 071 434 0403/4
Premier 071 240 2245
Stargreen 071 734 8932
London Theatre Bookings 071 439 3371
Keith Prowse 071 741 7441, Ext.247
Hit Master 071 379 3295
First Call 071 836 9001

GUILDFORD CIVIC HALL
SATURDAY 16th MARCH 7.30pm
Tickets £7.00
Box Office 0483 444555

WORTHING ASSEMBLY HALL
MONDAY 18th MARCH 7.30pm
Tickets £7.00
Box Office 0903 820500

all agents subject to booking fee

NEW ALBUM ·DIFFERENT·WORLD·
AVAILABLE ON LEGACY RECORDS LLP/K/CD 137 OUT NOW!

FAHRENHEIT

FEBRUARY
26th Derby, Duke Of York
28th Luton, Blacksmiths Arms

MARCH
1st Andover, Merlins
3rd Cleethorpes, Spanish Steps

THE SISTERS OF MERCY

PORTUGAL
26th Lisbon, Coliseu Recreious
27th Oporto, Coliseu

MARCH

SPAIN
1st Murcia, El Limite
3rd San Sebastian, Tibisto
4th Madrid, Universal Sur
5th Valencia, Arena Auditorium
7th Barcelona, Zeleste

ITALY
10th Milan, Rolling Stone

YUGOSLAVIA
11th Ljubljana, Hala Tivoli

COWBOYS FROM HELL

APRIL
21st London, Marquee

URIAH HEEP

FEBRUARY
28th Folkestone, Leas Cliff Hall

MARCH
1st Gravesend, Woodville Halls
2nd Ipswich, Corn Exchange
3rd Leicester, University
4th Nottingham, Rock City
5th Telford, Oakengates Town Hall
6th Manchester, International II
7th Newcastle, Mayfair
8th Peterborough, Cresset
10th Norwich, The Waterfront
12th Glasgow, Mayfair
13th Coventry, Tic Toc
14th Leeds, Colosseum
15th London, Astoria
16th Guilford, Civic Hall
17th Bristol, Bierkeller
18th Worthing, Assembly Rooms
19th Bournemouth, Academy
21st Cambridge, Corn Exchange

SHEER KAH

MARCH
3rd Baldock, Buffs Club
6th Watford, the Leviathon
10th Wendover, Wellhead Inn
11th Southend-on-Sea, Esplanade
14th Leighton Buzzard, Wheatsheaf
24th London, Royal Standard

APRIL
5th Berkhamsted, Going Underground
10th Dunstable, Wheatsheaf

GRAFFITI

MARCH
8th Oxford, The Old Fire Station

LITTLE ANGELS

MARCH WED 6 UNIVERSITY OF EAST ANGLIA
7.30PM. B.O. 0603 505401, AND ANDY'S, BACKS, HMV

THU 7 BRADFORD ST GEORGE'S HALL
7.30PM. B.O. 0274 742000, AND CRASH, JUMBO - LEEDS

FRI 8 MANCHESTER INTERNATIONAL 2
8.00PM. B.O. & CC HOTLINE 061 273 8834, ALSO PICCADILLY B.O. 061 839 0858, X RECORDS - BOLTON 0204 391 459

SAT 9 GLASGOW BARROWLANDS
7.30PM. B.O. 031 557 6969 CC BOOKINGS, ALSO JUST THE TICKET - GLASGOW, ALL TOCTA AGENTS

MON 11 WOLVERHAMPTON CIVIC HALL
7.30PM. B.O. 0902 312030, ALSO MLM WOLVERHAMPTON, ODEON THEATRE BIRMINGHAM, MARK AND MOODY - STOURBRIDGE

TUE 12 EXETER UNIVERSITY
B.O. 0392 263528

WED 13 LONDON TOWN & COUNTRY CLUB
7.30PM. B.O. 071 284 0303, AND CC HOTLINE 071 284 1221, STARGREEN 071 734 8932, PREMIER 071 240 0771, TICKETMASTER 071 379 4444, KEITH PROWSE 071 793 0500, LTB 071 439 3371

FRI 15 CARDIFF ST DAVID'S HALL
7.30PM. B.O. 0222 342611, ALSO BOOKING NOW - BATH, OUR PRICE - BRISTOL

SAT 16 CAMBRIDGE CORN EXCHANGE
7.30PM. B.O. 0223 357851

SUN 17 REDCAR BOWL
B.O. 0642 480636

ALL TICKETS £6.00 ADV EXCEPT LONDON £7.50 ADV. ALL AGENTS SUBJECT TO BOOKING FEE

NEW SINGLE 'BONEYARD' OUT NOW, TAKEN FROM THE FORTHCOMING ALBUM 'YOUNG GODS' OUT SOON ON POLYDOR

MCP, by arrangement with Fair Warning, presents

A LITTLE AIN'T ENOUGH

DAVID LEE ROTH

Plus Special Guests

WARRANT

Not at Glasgow and Whitley Bay

JAGGED EDGE

Glasgow and Whitley Bay only

HALL 5, SE & CC GLASGOW
FRIDAY 22nd FEBRUARY 7.30 pm
Tickets: £12.00

Available from SE & CC, Lost in Music Glasgow, Virgin and Ripping Records Edinburgh, One Up Aberdeen, Grouchos Dundee, Roadshow Music Stirling, Options Grangemouth and Rainbow Records Livingston.
Credit Card Bookings Tel: 031-557 6969 (Subject to £1.00 per ticket booking fee).
Postal applications to David Lee Roth B/O, P.O. Box 180, Head Post Office Edinburgh.
Cheques/PO made payable to TOCTA with 60p per ticket booking fee.

WHITLEY BAY ICE RINK
SATURDAY 23rd FEBRU[SOLD OUT] 7.30 pm
Tickets:
Available from B/O [illegible]252 6240, City Hall, Old Hitz and [illegible] Records Newcastle, Virgin D[illegible] Sunderland, Pink Panther Carl[illegible] Town Hall Middlesbrough, ORS Hartlepool and KMA Records Washington (All subject to a booking fee).

SHOWERING PAVILION SHEPTON MALLET
THURSDAY 28th FEBRUARY 7.30 pm
Tickets: £12.00

Available by personal application to Our Price & Rival Records Bristol, Rival Records & Booking Now Bath, Rival Swindon and Plymouth, Travelcare Taunton, HMV Exeter, Pathway Records Wells, Acorn Records Yeovil, Travellers World Salisbury, HMV Cardiff, Roxcene Records Newport, Derricks Records Cardiff and Bakers Travel Bridgwater (All subject to 50p booking fee).
Credit Cards Tel: 0271 78283 or 0271 74447 (Subject to a booking fee).
Postal applications to David Lee Roth B/O, Concert Travel Company, The Strand, Barnstaple Devon EX31 1EU enclosing cheque/PO made payable to 'Concert Travel Company' with SAE and allowing 75p per ticket booking fee.

WEMBLEY ARENA

FRIDAY 1st MARCH 7.30 pm
Tickets: £13.00, £1[illegible].00
Available from Wembley B[illegible] 081-900 1234 (Credit Cards accepte[illegible] to £1.50 per ticket booking fe[illegible] postal applications to Virgin Megasto[illegible] Street, Keith Prowse, Ticketm[illegible] Premier, Stargreen, LTB and Albe[illegible] (Subject to a booking fee).
Postal application to David Lee Roth B/O, P.O. Box 2[illegible] London W6 0EX enclosing cheque/PO made payable to MCP Promotions with SAE and allow 50p per ticket booking fee.
[SOLD OUT]

G-MEX CENTRE, MANCHESTER
SATURDAY 2nd MARCH 7.30 pm
Tickets: £12.00

Avaialable from B/O Tel: 061-832 9000 (Credit Cards Accepted), Piccadilly B/O Manchester, Royal Court Theatre Liverpool, Albert Hall Bolton, King Georges Hall Blackburn, Action Records Preston, City Hall Sheffield, MLM Hanley and Newcastle, Way Ahead Derby and Nottingham (All subject to an 80p per ticket booking fee).
Postal applications to David Lee Roth B/O, G-MEX Centre, Manchester M2 3GX enclosing cheque/PO made payable to G-MEX with SAE and allow 80p per ticket booking fee.

NEC ARENA BIRMINGHAM

MONDAY 4th MARCH 7.30 pm
Tickets: £13.00, £11.00

Available from B/O Tel: 021-780 4133 (Subject to £1.00 per ticket booking fee). All major Credit Cards accepted. Personal applications to Odeon Theatre, Ticket Shop Birmingham, MLM Hanley, Newcastle & Wolverhampton, Poster Place Coventry, Way Ahead Nottingham & Derby and Piccadilly Records Manchester (All subject to a booking fee).
Postal applications to David Lee Roth B/O, NEC, Birmingham B40 1NT enclosing cheque/PO made payable to NEC David Lee Roth with SAE and allow £1.00 per ticket booking fee.

MALLARD PARK, PETERBOROUGH
Hereward Radio Presents
WEDNESDAY 6th MARCH 7.30 pm
Tickets: £12.00

Available from B/O Tel: 0733-269757, Steve Jason Travel Peterborough, Bayes Recordium Kings Lynn, Record Store Wisbech, Catours Travel Spalding, Stamford Music Shop Stamford, The Bus Station Huntingdon, Broadway Travel Cambridge and A.T. Mayes Bedford (All subject to a booking fee).
Credit Cards Tel: 0733-60075 (£1.00 per ticket booking fee).
Postal applications to David Lee Roth B/O, 19 Westgate Arcade, Peterborough enclosing cheque/PO made payable to MCP Promotions with SAE and allow 50p per ticket booking fee.

New Album

A LITTLE AIN'T ENOUGH

Out Now on WEA

...ON THE ROAD

APRIL
6th Cardiff, Bogiez
12th London, Royal Standard

MAY
3rd Cleethorpes, Jezebels

SYLENT KNIGHT
MARCH
4th Wandsworth London, Freeways (free admission)
11th Kenton London, The Plough
25th Wandsworth London, Freeways

RIFF
MARCH
1st Aberdeen, Caesars Palace
2nd Edinburgh, The Venue
3rd Glasgow, Pier 79

ATOMIC BLUE
FEBRUARY
26th London, The Sir George Robey

MARCH
8th Croydon, The Cartoon

MIDNITE ADDICTION
FEBRUARY
26th Oxford, Old Fire Station

MARCH
2nd High Wycombe, Flint Cottage
3rd Twyford, 7 Stars
16th High Wycombe, Nags Head

STEELHEART
MARCH
6th Norwich, University of East Anglia
7th Bradford, St Georges Hall
8th Manchester, International II
9th Glasgow, Barrowlands
11th Birmingham, Hummingbird
13th London, Town and country Club
15th Cardiff, St Davids Hall
16th Cambridge, Corn Exchange

PURE PRESSURE
FEBRUARY
25th Stoke, The Wheatsheaf

MARCH
6th Chichester, Coach & Horses
15th Perth Biancos
16th Forest, Forest Club
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PLEASE NOTE: 'Onroad' deadline for issue no 6 (cover date 11th March) is Tuesday 19th February

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LOADSALETTERS

We love to hear from you, our dear readers, even if you do write a load of tripe. Who said that! Seriously folks, write away... Letters to - Metal Hammer, 134b King Street, Hammersmith, London, W6 0RQ

BRING MAIDEN TO THE SLAUGHTER

Iron Maiden have got to number one with a monument to everything that is crap about rock music in its 35 year history. Stereotype H.M. wankery in full effect! I mean, 'Bring Your Daughter To The Slaughter' AAAAARRGG! Right, I understand that fans of old might feel pleased for this new found success or you as a fan of the metal genre might be chuffed to see a metal record at number one for the first time ever in Britain. Remember this, the only reason it got to number one was because January is now the worst time for record sales in the year after the Christmas rush. Last year's No.1 at this time was 'Hangin' Tough' by New Kids Without Cocks, which was the lowest selling No. 1 of all time!

Bruce Dickinson said that it was all a marketing ploy by the record company but in my estimation as a fan of some thrash metal right through to Guns N' Roses, I see this record as single-handedly pushing the whole genre back down the ladder to the bottom. Now the ordinary person's perception of metal is going to be 'B.Y.D.T.T.S.' and the genre has a laughable quality to it again. Iron Maiden won't suffer though, up-coming bands British bands might easily pay for this bollocks. You may think I'm wrong but these new bands are intelligent, talented, and sometimes genuinely funny and now in the eyes of the masses they'll have to settle with the stigma of being considered stereotyped metal dickheads. Metal as a whole is running out of ideas and development is vital, so with Maiden putting out this shit, it's gonna' f**k it up!

MARK WOODS & RICHARD DUHIG, Co. Cork, Eire

Tut, tut, what happened to your sense of humour?

PLAY IT AGAIN ERIC!

I would just like to say that the Cinderella concert in Livingston Forum on the 12th of January was bloody brilliant. Great show lads! Slaughter did a great job too. Hope your feeling better Eric! The poor sod was sick after the concert. Oh, and will you stop hiding and talk in your videos and at concerts. Did you know that he sneaked straight past me on the way to his tour bus, in a big furry hooded jacket. Get a new jacket Eric and remember your promise to come back and play for us next year.

HEATHER ARMOUR, Ayrshire, Scotland

BACK TO THE TOP

Spot-on review of the new Motorhead opus. The splendid '1916'! what an album. Bristling with life, energy and original ideas, what more could a poor boy want? Hopefully it will put the band back where they belong...at the top!

See them on tour in February or be forever square.

Lastly, just a few lines so I can tell you about a great new band from the South-West who are going to prove once again that British is best. The name of the band is Just, so watch out for their debut LP 'Intensity'. You will not be disappointed but totally in awe at its power, depth and originality!

WOODY, Nawlsworth, Glos

So, which member of your family's in this band then Tim?

GET YOUR ACT TOGETHER!

Please help me! I'm a distressed Viv Campbell fan and I'm writing to request more pictures and information on him and his band. He is the most handsome, talented guitarist who ever existed and has been in two huge bands, Dio and Whitesnake.

So why is he ignored by you? I'd be eternally grateful for an album or live review, picture, tour info, poster, news - anything! He is a wonderful man and it is terribly f**king unfair that he's ignored so much. Get your act together!

KAY PETERSON, Suffolk

P.S. I'm not a groupie!

Oh yeah, we believe you! I bet you'd cut off your arms and legs for five minutes alone with 'ole Viv!

COOL BREEZE!

At long last Scat Opera have finally put out their debut album and well done Metal Hammer for being the first to review it. I'm sure it deserved to be No. 3 in the M.H. staff charts. Me, and I'm sure many others would like to know where the hell they've been since their phenomenal support to Faith No More way back in '89. Last we heard they were recording an album for Noise after that tour and now it's on M.F.N. - what happened?

I hope the review of 'About Time' warrants some interviews and features on this band, because witnessed them support Faith No More at the Riverside Club in Newcastle and they certainly gave the 'real thing' boys a run for their money. Undoubtedly a band who leave an impression on you live, without having to hear them on record first. I look forward to hearing the album and seeing them play again. So Metal Hammer - get down on the thrash-funk, metalheads and bring them to justice!

GEORDIE MARK, Islington,London

PEN PALS

Hello, I'm a 14 year old grindcore/death metal fan. I live in Estonia and I just want to have pen pals into Sepultura, Death, Pestilence, Terrorizer, Deicide, Napalm Death, Protector, Carcass etc. I have nothing more to say and I'm just waiting for your letters. Goodbye!

EERO MANDER, Tammsaare 8/78 202 400, Tartu, Estonia, U.S.S.R.

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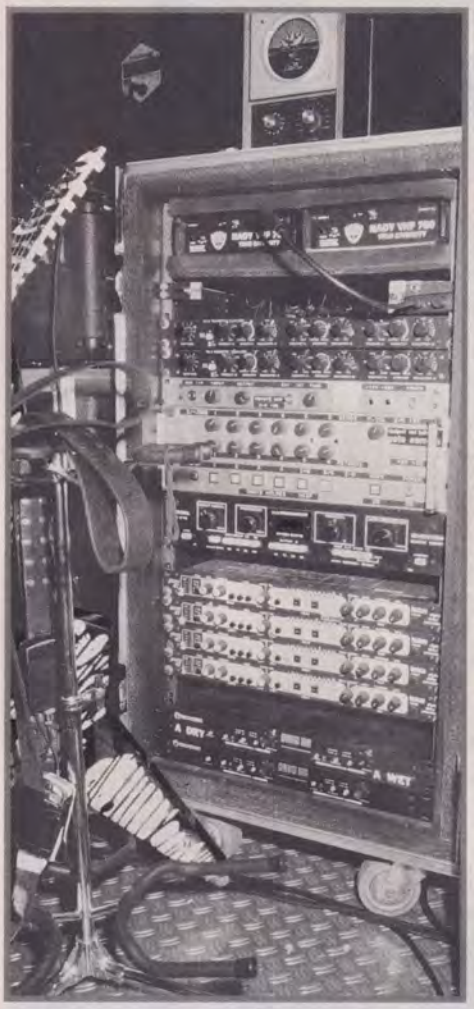
RACK & ROLL!

From Stack To Rack - Technology Marches On

Stacks - be they Marshall or otherwise - have been the workhorses of rock musicians since their first introduction in the early 1960s. Since then, very little indeed has changed to the basic designs, with the standard 'twin cabs and piggy back amp' being the most common piece of stage furniture in the world... But, the 1990s has finally heralded in what could turn out to be a whole new era - the Age Of The Rack is born. We investigate the first major changes to the guitarist's hardware in almost three decades...



In the beginning...there were amps. Great big steaming (literally) things, with a line-up of valves in the back that looked like a shelf of jam jars. These early behemoths from the likes of Vox and Marshall serve today to show quite how little the stack has changed since the early pioneers first cobbled together the basic idea. Sure, today the circuits are a lot more reliable, and the valves have got smaller - but the basic principle of a metal tray with a stonking great big valve amp welded to it remains with us to this day. Who the bright spark was who thought of plugging up a pair of big cabinets, we can only guess - but Jim Marshall was certainly a major factor in the movement towards the stereotyped stacks of yesterday, today, and...tomorrow? Well, in a word, no. The stack system may remain in use on stages and for some limited sound effects in the studio - but the smart money goes on The Rack.

Now, 'Racks' are metal frames, usually with natty little castors on the bottom, which are intended to take any electrical component or audio device that is 'rack mounting' - in other words, that it should have a pair of little flanges on the sides of the front panel, with holes to affix whatever it is into your rack. Derived from their widespread use in recording studios, rack type systems began to sneak into common usage amongst rock guitarists about five years ago - though some technical whizzo fret merchants have been using them for a lot longer.

Guitar racks began life as more and more guitarists began to demand studio quality sound effects - like reverb, echo (delay), and equalisers. But the quality they wanted wasn't available in 'footpedal' type effects units - but only in the standard studio format of 19 inch rack mounting boxes. For ease of use, they racked up their various effects - and then along came the new generation of rack mounting distortion units: followed by flangers, chorus, vibrato, compressors, expanders, aural exciters (stop sniggering...) and noise gates. In effect, the change-over from stack to rack was very much like a hi-fi enthusiast, throwing away the 'midi' tower system, and buying in separates instead. In this case the 'separates' are any number of effects processors, but a recent move has also been the addition of mighty power amplifiers to the FX rack - which, when connected to high quality studio monitors, give a whole new breadth of tones, sounds, and POWER! More power, in fact, than you could ever need. For the latest breed of compact, high wattage power amps are getting rated at around the 2,000 Watts level - enough to blow your head off!

POWERPLAY

So, the 1990's guitarist, armed with his complex hi-tech rack system, mega power amps, and menacing heap of PA cabs and studio monitors, is out and about, without a hint of sloped fronted cabs or even a whiff of hot valves. The stack, apart from cosmetic use, seems to be being superceded by the rack. Most of the 'major' players on the planet have now switched, including Steve Vai, Van Halen, Steve Lukather, Yngwie, George Lynch, Paul Gilbert, and Neil Schon. Sure, they might pose up with the old style fretcloth and logos as a backdrop - but sure as hell, the guitar gets the racking treatment regardless of how many wooden boxes are hanging around... Some players have taken to using their Marshalls as stage sound, while the actual signals which run to the PA rig come straight through the rack. This is basically so that players can achieve the phenomenal sound effects they managed in the studio - live on stage.

The benefits of a rack system are pretty easy to see (and hear!); since a stack system is intended to give, well, a stack sound. The trouble is stacks can't do much else on their own. To alter a stack sound, you really have to start adding effects pedals, and as many players have already discovered, the studio version of most effects units are a damn sight better than the floor mounted hardware.

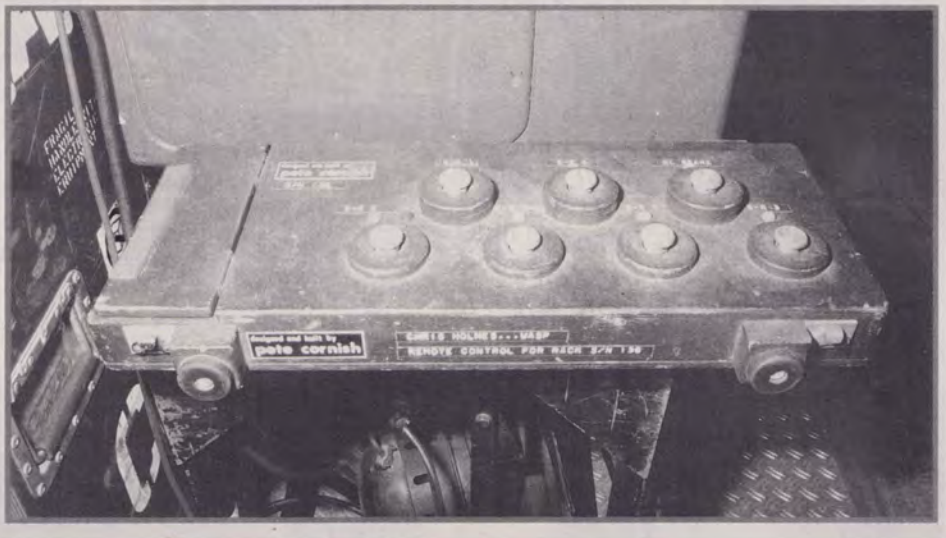
So, back to the rack again - a situation which I think a lot of guitarists will find themselves in over the next few years...

RACK RACKETS...

In terms of getting a good, complete system together - what's in a rack? Well, the first option is for good quality valve-style distortion. Recent years have seen a massive upsurge in the introduction of new rack mounted noise machines - many of which can offer a massive range of sounds, from a gentle 'warmth' through to screaming manic metal madness! (And anything in-between too...) A far cry from the old 'fuzzbox' pedals of yesteryear. In fact, the modern circuits in these brilliant new machines, can fool even hardened valve-heads into thinking that the wailing solo coming out of the studio monitors is nothing but a hot Marshall. From the mid 1980s, these units have been heavily under scrutiny by international guitarists - and their final verdict, is to put the stack away. Manufacturers like DOD, Digitech, Rocktron, Peavey, Yamaha, Axxeman, and Roland have led a whole army of companies who are competing in this hot new market, and all make some stunning rack FX - many of which are part of a manufacturers 'modular series', where all the units in a range are specifically designed to be 100 per cent compatible with all the others in the range. This stems from some noise problems which can be encountered when plugging up vast quantities of electrical hardware from different makers. (Easily solved though, with a noise gate!)

Of course, before you can add another rack effect to your distortion, you'll actually have to buy the thing itself - a rack! These vary in quality and strength of construction, from tiny little 'sleeves' to hold maybe three of four processors, right up to monster racks seven feet high and built of heavy steel - the sort of racks used by PA companies and major studios to take the big (and very heavy) new power amps. Half way between these two extremes are racks which are particularly suitable for guitar systems. Some are sloped backwards pretty steeply (making access and vision of the controls much easier), while top makes now also offer racks built into flightcases - with close-fitting lids to preserve your precious metal.

As far as size goes - you could carry on building enough rack systems to create a whole house, and go live in it! There are hundreds of different options available, but the typical set up would go something like this: Distortion FX Generator, Graphic Equaliser, Reverb, Delay (Echo), Noise Gate, while below are a Power Amp, of suitable punch, and maybe a rack mounted cassette recorder to commit your best ideas straight onto stereo tape... Of course, as things get ever more technical - so you'll need to upgrade FX and components to keep up with the whizz kids. For starters, there are MIDI guitar interfaces, which will allow a standard electric guitar to 'trigger' synthesisers, and sound generators - which has been with us for a while, but has only recently come into widespread use in the rock world.



This move in particular is being viewed in a lot of circles as being pretty damn acceptable - even though playing over those dreaded 'backing tapes' is not! The great idea behind the synth/guitar triggers is that they are getting better and better all the time. What started out life as a vague idea to trigger synths and samplers from standard guitars, has expanded massively in recent years - to the point where Casio, Roland and Shadow are all marketing dedicated synth/guitars - and these in turn are also offering the essential bits of hardware, so that standard electric guitars can be set up with them too. In the early days, the major problem with synth triggering was that it was too bloody slow! There you'd be, whacking through a nice solo, when you realise that while the guitar sound itself is obviously spot on - the triggered sound obviously isn't! The difficulties lay in delays for the signal between the guitar and the 'target' synth or sampler, and this resulted in a rather odd sound. Now that these teething problems are over, we can expect a whole new breed of guitarists - who will also double as keyboard players. This opens up whole new worlds for the racking guitarists - being able to add a piano sound to your solo, or laying a spot of whammy bar onto a male voice choir....the possibilities are endless. The other clever trick is to sample your own guitar sound, then set up the sampler to play a harmony note above the note you are playing. Hey presto - instant harmony solos. This is the future (in terms of guitar techniques), but the hardware is available now...

POWERFUL

Rack systems, as they become more widespread and other guitarists see how easy and powerful they are, are getting more and more common. And just like anything else that gains popularity - the prices start tumbling down. Where a mega axeperson of five years ago would look at spending anything from £5,000 - £20,000 on their rack systems, the market now (allowing for all the serviceable second hand stuff doing the rounds) will provide you with the basic rack outlines above, for around £1,000 - £2,000. In fact, cheaper than buying a new stack, and a lot cheaper than buying a stack, a distortion pedal, a delay pedal, and all the other associated bits of hardware you'd need to bring a 'traditional' stack up to 1990s' spec.
For a real taste of rack guitar sounds, any of the major axemen listed above have been using their racks for several years - and all their recent products have been developed by their rack mounting systems. For truly spectacular rack sound, check out Joe Satriani on 'Potato Head Groove Thing', or any of the recent outpourings of George Lynch. Between them, these two have really started to push their racks into giving them greater and greater tonal control - which can only really be described in one term: 'artistic freedom'. Go stick that in your jam jars...

TIM OAKES

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FLYING HIGH

A British band who live in the States and record an album in Germany which is only due to be released on the European market? Sounds chaotic but somehow typical of Raven who have followed many a longwinded path in their time. They have have suffered a number of setbacks and but never threw in the towel. Several times it looked like they'd reached the end of their career, but *somehow* they always succeeded in finding a new beginning. Let's hope that their seemingly endless record company odyssey has at long last come to fruition with Steamhammer and their new album 'Architect Of Fear'.

It took Raven a total of four weeks - two for the actual recordings and two for the mix - to produce their new album. And that's a great deal more than the band had for the production of their last-but-one album 'Nothing Exceeds Like Excess' which at the time was released by Combat records. While 'Nothing Exceeds Like Excess' sounded a bit confused and hard to follow in parts 'Architect Of Fear' is a perfectly structured album with well-thought out arrangements bursting with spontaneity and raw power. Singer and bassist John Gallagher who came to Germany for a brief promotion stint agrees:

''This album is different for the simple reason that the situation in which it was recorded was a different one. We now have a strong record company and a strong management (Drakkar Promotions) *behind us and for once we had sufficient time to approach these recordings instead having to put a few songs onto tape in a rush - you can tell that from just listening to the record, at least that's what we think. And it was no drawback for us to be working in a relatively small studio* ('Architect Of Fear' was recorded at the Mohrmann studio in Witten and produced by the band itself), *quite the opposite. Rarely have we worked under such good conditions.''*

None of this alters the fact that 'Architect Of Fear' is only due to be released in Europe; consequently Raven will be one of the many bands whose records are only available as imports in their own country.

John: *''Of course we don't want this to become a permanent situation, although at the moment we prefer the album to only be available as an import in the States rather than sign another one of these half-baked deals with a label which isn't the least bit interested in promoting our album. Combat* (Raven's previous record company) *didn't give a damn about us. Just one example: in 1989 we got an offer to support Kreator during their European tour but a week before all this was due to happen we were informed that Combat were not going to support us financially. That alone is proof enough that they were not really interested in us. We had to scrape the money together from all sorts of people in order to be able to do this tour. We really did not fancy being faced with that sort of situation ever again. This time we are going to be very careful. We're going to the Midem in Cannes to see whether something suitable comes up.''*

''We never play the same solo twice.''

INTERNATIONAL DILEMMA

In view of the afore mentioned 'international dilemma' that Raven find themselves in the centre of at the moment would it not be the obvious solution for them to return to Europe permanently?

John: *''It's strange, particularly*

RAVEN

since we do consider ourselves a European band. That even applies to Joe who was born and bred in the States - his musical influences are indisputably European. We've even considered moving to Europe. Germany for example would be a great challenge for us, simply because we would have to learn a whole new language. England wouldn't be too bad a country to live in either. But those are just ideas, nothing concrete."

John emphasises that this time it wasn't just himself and his brother who were responsible for the songwriting but also drummer Joe (he replaced former Raven drummer Rob 'Wacko' Hunter just before the recording of 'Nothing Exceeds Like Excess'). According to John " Joe is not only a good drummer but also an apt guitarist".

"This time around we all got involved in the songwriting process which is why it's difficult for us to say who wrote what. 'Architect Of Fear' is one hundred per cent a band effort to which each of us contributed equally. The direction of the songwriting was clear: heavy and a 'real dog feeling', in other words nice and dirty."

CANNED

John doesn't really know how to describe Raven's sound, nor does he seem to care. Be it power or heavy metal, at any rate he considers their music "a good alternative to pop and thrash metal. We never tried to get in with those trends. It's a phenomenon how far these extremes have moved away from each other. But at some point you have to ask yourself how far you can really go. Even bands like Sodom and Kreator have changed, they don't rely on speed alone, something that I personally like. There had to be a change. During the past few years the music has become more and more of a canned commodity. Everything is so obvious and predictable, there's hardly any room left for surprises. When we go into the studio we always leave something open which we can complete during the recordings. We have to do it that way, otherwise our music would turn into just another job and that would be the only reason for me to stop doing this."

Indeed, 'predictability' is something that Raven have never been accused of. Spontaneity has always been one of their strongest points, particularly where live shows are concerned. As much as Raven enjoy studio work you can't help feeling that they would much prefer to play live.

John: "It's pretty obvious that we're a live band. We never play the same solo twice, we always change something. We don't mind if we hit the wrong note on stage - why, if it wasn't for the odd mistake it wouldn't be live music any more. Studio work is alright but we asked our manager Boggi to organise a couple of live gigs for us in between recording sessions so we'd be able to get out and recharge our batteries. Boggi organised three gigs in Holland which made a welcome change."

People who know how many gigs manager Boggi Kopec organises for his many bands will of course realise that these three gigs won't remain the only ones. At the moment it seems likely that Raven will tour as support of Running Wild in April which should be more suitable for the band than the infamous Kreator tour where quite a few people were not too happy with the combination.

AIMS

According to John another aim of the recording session was to adapt the music to the lyrics, in other words to underline the content with the sound.

John: "That was very important for us since the lyrics on 'Architect Of Fear' are for the most part very serious and consequently it would have been impossible to present them with a 'happy' sound."

An example is the track 'Sold Down The River' whose lyrics deal with the increasingly acute question of how the world is going to look that our generation is going to leave to the next one.

John: "It's a fact that money is the most important thing with the majority of our generation. But what about the environment? Of course superficially everybody is worrying about it but at the end of the day only very little is actually being done. In New York City for example they just throw all the rubbish down a big hole which according to estimations is going to be full in two years' time and nobody seems to be seriously worried about this problem. We have a responsibilty to the next generation who is going to have to live with consequences of our mistakes but nobody seems to care."

Another good example on the subject 'the right music for the lyrics' is the song 'White Hot Anger' which sounds strange and seems like a hot-cold treatment of tempo changes.

John: "The song is about a person who's suffering from schizophrenia and we tried to reflect that in our music. That's why we're constantly changing between fast and slow, and that's the reason for the confused middle section. It remains to be seen whether the kids are going to understand the lyrics. I frequently get approached by people who read a whole new meaning into my lyrics. But I think that's okay because I always try to write in a way that's open to interpretation. To be honest, I don't like to be too obvious. With my lyrics people have to read between the lines if they want to understand them."

"If you want to understand our lyrics you only have to listen to our records and come to our shows, that's enough."

"With my lyrics people have to read between the lines if they want to understand."

There is also talk of a video clip. If there is going to be one it will probably be the titlesong 'Architect Of Fear', but that's not definite. John is a little weary on the subject of videos:

OUT OF HAND

"Videos, particularly in the States, are full of clichees and don't have anything to do with the important thing, i.e. the music. I do think that videos can be a good medium but only if the band concerend has a lot of personality - and there's not many of those about. In my opinion this whole video thing has gotten out of hand. These days people spend a lot of money on videos, although I still think that it's possible to make a good video with very little money. It's all developed into some kind of image thing that's gone far beyond the original idea. In the days when videos were not the order of the day it was up to the listener to come up with their own visual interpretation of the music - today the clips take over this function, and I don't know whether that's necessarily more interesting. It's the same with the film version of a book: if you liked the book you're often disappointed by the film version, by other people's interpretation. For us videos are not that important, if you want to understand our message you only have to listen to our records and come to our shows, that's enough."

Andrea Nieradzik

PATRIARCH

So far Belgium has not produced a single metal band which could point to a major success, i.e. a chart entry or a major European tour. Does that mean Belgium is yet another musically barren country on the European continent? Far from it! Since the beginning of the Eighties quite a lot has been happening on the underground scene of the country whose capital Brussels stands for numerous bones of contention where the European Community is concerned.

But let's leave politics aside and let's talk instead about Patriarch, an act which counts among the more established bands of the Belgian underground scene. The story of Patriarch whose debut album 'Prophecy' was recently released goes back as far as March 1983. Already in December of the same year the musicians around Freddy Mylemans which at the time still called themselves Pariah recorded an untitled demo; at the end of 1984 a second four-track demo called 'Evil Wings' was released and further emphasised Pariah's musical ability and national importance.

In March 1988, just when Pariah seemed well on their way to securing themselves a record deal, bassit Jan T'Seyen was killed in a car accident and the activities of the band came to a temporary halt.

Despite this setback the musicians soon recovered and continued with a line-up consisting of Freddy Mylemans (guitar), Herman Cambre (vocals), Jan Geerts (guitar), Paul Verboven (bass) and finally Herman Cambre who by sheer conincidence just happens to have the same name as his colleague. In order to avoid confusion with the U.K. band Pariah (formerly Satan) at the end of 1988 the group decided to call themselves Patriarch and recorded a new demo which made its rounds with numerous record companies.

The German label Shark was interested and soon the guys from Belgium were able to record their debut album 'Prophecy' bit by bit in Ulrich Pösselt's Rash studios. While the result is not exactly spectacular it nevertheless proves that Patriarch definitely belong to the European top in the genre of melodic, speed influenced metal. Particularly singer Herman Cambre with his hard rock voice has a lot of potential and gives the overall sound of the band its individual mark which should help to arouse the interest of potential fans outside the Belgian borders.

Martin Gross

TOKEN ENTRY

Token Entry - to me this name used to conjure up one of these typical hardcore acts from New York who with their bone-dry and extremely tough sound deliver the acoustic equivalent to the brutal image of their home town. Therefore the last album 'The Weight Of The World' came as rather a surprise with its pretty unusual and partly hip hop or funk influenced songs while the band never seemed to stray too far from their hardcore roots. Ernie, drummer and brain behind the band, emphasises: *"The only thing that may have changed with 'The Weight Of The World' is the fact that our music has become a little easier to listen to. But we still consider ourselves a hardcore band, we've only expanded our influences in order to become more accessible to more people."*

In view of all the recent praise along the lines of 'at long last a hardcore band who can play 'proper music' Token Entry seem a little surprised, and at least where black influences in their music are concerned Ernie remains reserved: *"I don't really consider this a funky album. I think people are only saying this because it happens to be a current trend. Personally I don't even particularly like funk, reggae and the like."*

According to Ernie the reason for the undisputable change in style lies elsewhere: *"It's obviously the fact that different musicians with new ideas have come into the band. But the basic concept, the message of this band, has remained the same, it's only been expanded stylistically."*

Talking of message - this seems to be the all important point with hardcore bands. But Token Entry don't appear to take this too seriously: *"We're more concerned with the pleasant side of life, rather than the darker aspects. I don't necessarily think that bands should constantly write about bad things. We all know that there's a lot of shit going on in the world, but we won't restrict ourselves to that subject alone."*

Token Entry should soon be embarking on a tour of the Continent, and regardless of whether there are funk influences or not, one thing is clear: 'The Weight Of The World' is an immensely listenable record, full of 'stylistically extended' hardcore.

Rober Müller

ELECTRIC CIRCUS

"The German scene is dead, long live the German scene!" This is be an apt description of the current situation: on the one hand more and more national bands are being signed by major companies only to be dropped again if the sales of their debut album amount to less than 50,000 copies. Unless of course the band themselves, up to their necks in debt, decide to get out of the contract.

The alternative, much favoured by underground bands and a vital factor of the lively German music scene are small labels which recognise and support the ideals of their bands. As is the case with Electric Circus from Freiburg, a town on the German-French border. They have been around for about eighteen months and specialise in biker and street rock sounds along the lines of AC/DC, Aerosmith and a dash of The Cult.

The band was founded by black singer Frankie Piette and bass woman Sue Goetz who in July 1988 released an album called 'Big Jihad' with their previous band This Bad Life. *"We got to a point we were simply fed up with the many changes in the line-up seeing the band was unable to consolidate neither where the musicians nor the music were concerned,"* Frankie explains. Sue and Frankie, who ten years ago had started out with the punk movement and later expanded the spectre of their experience

through various studio sessions, were still determined to continue making music together. Together with drummer Jeremiah and guitarist Roland Görke they founded Electric Circus. Görke was recently replaced by Jan, who used to be a member of the Slawheads. Frankie and Sue still had a management contract with NTT from their This Bad Life days and so towards the end of 1989 the band was able to go into the Mohrmann studios where they were produced by Mr. Mohrmann himself and soon after released their eponymously titled debut album. Frankie: *"We had a few offers from other record companies but the conditions were unacceptable to us and we did not want to enter into a long-term deal."*

" With our current label we can at least be sure that they are one hundred per cent behind us. That sort of situation can easily change over the years with a major company who would want to sign a band for a number of years," Sue adds.

Aside from the fact that the debut album is a straight rocker that should not be missed the band are planning a German tour in March of this year: a cover-version of Thin Lizzy's 'Jailbreak' has been hinted at - these guys and gal obviously know what's the done thing.

Martin Gross

WEIRD KONG

Siegen is a remote German town notable for motorways, traffic jams and weird fog. Well, they certainly haven't been left out in the fog, never mind the rain. A good two years ago guitarist and singer Chris Van Helsing, Bassist Eater and drummer Drag got together in order to conquer the clubs in and around Siegen with one celebrated party gig after the next. The sound of the band is best described as being in the best Rolling Stones and boogie tradition. Add a dash of the Cult and Aerosmith here and there - and what you get is the Weird Kong style which tends to drift off slightly into the Almighty.

The musicians started out a good ten years ago playing punk music. How did the change in direction come about? Singer Chris explains: *"When I started to make music punk was the only way because at the time it was the only style about that was loud and dirty enough for me."* This basic attitude to music becomes eminently obvious on their recent eponymously titled debut album.

The stony path from demo to album was the same for Weird Kong as it is for thousands of other bands. The budding young label Ruff & Roll which specialises in the 'loud and dirty' type of bands finally put an end to their odyssey. Label mentor and producer Stephan Gross (no relation), better known as bass man with German biker band Lüde und die Astros, recognised Weird Kong's talent and format and after completion of the recordings the band were rounded off with a second guitarist called Daniel.

The fact that Weird Kong are a seasoned live act becomes obvious when listening to the album; producer Stephan Gross seems to be an expert at translating live sounds in a studio context.

"Working with Stephan was a brilliant experience," says singer/guitarist Chris van Helsing, the most talkative of the three. *"Maybe a little stressful at times, but he gave us a number of useful tips and suggestions while leaving the final decision up to us. He played the demo to Lüde* (frontman with Lüde und die Astros) *who promptly volunteered to contribute the solos for 'Drink That Bottle Down' and the CD bonus track 'Backstreet Limits'."* Nice gesture, isn't it?

Martin Gross

BLUE CHEER

When we met up with Dicky Peterson just before his current tour he first of all took a sip of his beer, pushed his greying shock of hair back and drawled with a voice reminiscent of a bullfrog with smokers' cough: *"We're going to go out there and play the asses off those people!"* We've heard that sort of thing from numerous would-be musicians, but from the mouth of this man it sounds like a serious threat. After all this guy Dicky Peterson is bassist and singer with Blue Cheer and an old trooper from the great days of rock. The band name may not mean a lot to young people today and while this educational gap is regrettable it's not alltogether unforgivable. After all Blue Cheer were haunting the stages at a time when the majority of our readers were just about to start nursery school. In '69 - those were the days my friend - Blue Cheer celebrated one of their biggest successes with their cover version of the old Eddie Cochran hit 'Summertime Blues'. And two years previously the band from California had produced a sound which much later was to go under the term of heavy metal. Whenever Blue Cheer turned up their amps in those days many a startled hippy dropped his joint. Gigs at such a noise level were at that time completely unheard of (except when The Who came to town!) and resulted in an entry in the Guiness Book Of Records. Needless to say that a band with this kind of mentality was diametrically opposed to the Love & Peace movement. *"Everybody was into kissing babies and eating flowers while we were eating babies and kissing flowers"* Dickie fondly recalls in his laconical manner. And when it comes to his music he does not like messing around: *"Once I had a guitarist audition who simply could not do without his various effects machines. We were just about to start playing and this guy was just standing there beating about the bush. 'Come on, plug your amp in', I said. 'I can't play this way', he whimpered. 'You can't WHAT?' I screamed and promptly kicked him out..."*

And last but not least the fact that Blue Cheer have influenced artists like Steve Harris, Lemmy, Van Halen, Guns N'Roses, Danzig and so forth and thus helped to influence today's hard rock and metal scene deserves a mention. The new Blue Cheer album 'Highlight And Lowlives' offers a foretaste of the impending tour: rock'n'roll which only Motörhead can get across with the same uncomparable power, that sounds as if it had been recorded 'live' in one go. Pure handmade music which has become such a rarity in this age of studio technology, true to Peterson's motto: *"Plug in and play - loud!"*

Dirk Zumpe

ADX

Let's open an imaginary heavy metal encyclopaedia and look under 'C' for cult band. Doubtlessly numerous bands would listed: Demon, Anvil... and of course ADX, a band from France that has been about since 1982. In the Eighties ADX recorded a number of albums which helped to establish the band in their home country but unfortunately these were never quite enough for an international breakthrough.

Since the beginning the band has consisted of singer Phil, guitarist Herve Marquis and Pascal Betov, bassist Deuch and drummer Didier. *"We have developed into a veritable family,"* guitarist Pascal says. *"When I was called up by the army the others continued to play without me and didn't ever consider sacking me."*

1985 saw ADX's vinyl debut with the release of '!Execution' (Devil's Records). The reactions on the French scene were good and Laurent Thibault, who had already made a name for himself with engineering jobs for David Bowie, Whitesnake and MSG, decided to produce the successor 'Le Terrieur' which was released by Sydney Records. Pascal: *"The work with Thibault was a real break for us. He gave us the professional tools for this job"* Despite relases in the following years - 'Supreматie' (1987) and 'Execution Publique' (1988) - the band did not achieve an international breakthrough. Says Pascal: *"Our old record company Sydney was not really committed to us. They had hardly any contacts - at least not the right ones - to promote us abroad. Eventually we had go seperate ways which was a pretty unpleasant affair. With Noise we hope to have a better chance for an international breakthrough."*

A reason for the lack of international recognition could be the fact that the albums were sung in French - a definite drawback for any act that wants to make it big internationally. The current album 'Weird Visions' is their first effort in English. A logical decision. Pascal explains: *"Sure. We've gone through a learning process and have come to realise that a rockband can only succeed outside France with English lyrics. But the language is no problem for us, a friend of our's is an English student who helped us polish our lyrics."* Another nice gesture.

Martin Gross

pic: Mark Weiss/MWA

David BRYAN

FORGET JON BON JOVI I'M THE STAR!

Let's play a game of word association: I'll say 'Bon Jovi', and you'll probably say 'Jon' or 'Jon and Richie'. A natural reaction. But when you next go and see Bon Jovi (when they visit these shores next year) just try for once to take your mind off the two leaping, grinding frontmen and cast your eyes around the stage... A bass-player (Alec John Such), a drummer (Tico Torres). Ah, and a keyboard-player, what's his name?

Dave Bryan, in fact, has a better deal than most keyboard-players - he's actually onstage. Too many budding Beethovens are stashed away in cramped corners stage left or right, with just enough space amongst a jungle of cables for their feet. Take Michael 'The Count' Kenney, the Iron Maiden bass technician enlisted to rush to his ivories for the necessary swelling movements of 'Seventh Son Of A Seventh Son' and others. Or a keyboard-player by the name of Alan Nelson, who has contributed greatly to the overall stage presentation of Wasp, Robin George, Mama's Boys....the list goes on. Both are talented and experienced musicians but, as is all-too-common today, they're regarded as no more than 'technical support'. Scandalous.

Dave Bryan is well aware of how underrated keyboard-players have become since the declining profiles of such 70s' synth superstars as Keith Emerson, Jon Lord, Rick Wakeman and even Ken Hensley. And he hopes that his contribution to Bon Jovi is noticeable enough to ring some changes:

"It's all the fault of technical progress. It's easier for a band to programme a computer themselves in the studio than to enlist a real keyboard-player. And then, for the purposes of live performances, they'll either get one of their techni-

cians to trigger off the equipment or, if they want a more genuine sound, they'll hire some poor talented bastard to play his heart out in the wings!

"I'm really hoping that when people hear Bon Jovi and the heavy keyboard involvement in the band, that they'll maybe go 'yeah, we want our record to sound like that too'. So they'll put keyboards down in the studio. Unfortunately, that still doesn't mean they'll bring a keyboard-player to the fore onstage - that's where the problem lies. Things won't improve until people realize that the actual keyboard-player, not the keyboards, is an integral part of a band. Next time they come to a Bon Jovi gig, they should notice that I'm there too, wow, onstage man! And I'm moving too, something people seem to assume us keyboard-players can't do. People have got to understand that we're musicians, not just technicians".

"They hire some talented bastard to play in the wings"

Dave, himself, is a case in point. Classically-trained on the piano from the age of seven, he bought his first keyboard - a Hammond - after hearing Jon Lord for the first time when he was just sixteen:

"It was like - wow man I gotta do some of that! Jon's always been my biggest hero, the reason I started playing keyboards. And now I get voted 'Best Keyboard-Player' in your European Metal Hammer poll - beating him into second place! It's ironic - and a great honour."

Was it difficult to transfer from classical piano to rock 'n' roll keyboards, and how did Dave handle the technical side of synthesisers?:

"Well, it wasn't a matter of changing from classical to rock. What I did was to marry the two together, uniting the new and old. It wasn't a case of suddenly rebelling against my classical training. On the contrary, I started to use that training to develop myself as a rock musician. In a sense, the classical side is more important, because without it I wouldn't be doing what I'm doing today.

"To work with the electronic medium, all I did was to read and read and read the manuals - it's as simple as that. You learn how the beep beep boop boops work, where they come from. When I'd mastered that, the technical side, I just transferred my classical knowledge into the synth, brought the rhythms a little more into the 20th century, and there y'go - I became a classical/rock keyboard-player with a little self-taught technical knowledge thrown in for good measure!"

Having gained enough confidence to try his hand at public performances, Dave (whose surname was then Rashbaum - no wonder he changed it) linked up with school friend Jon Bongiovi and the two sixteen-year-olds started their first band. This was not the Bon Jovi we know today, as Dave and Jon floated around in a number of different bands in the New Jersey area, and even wandered off in opposite directions, before finally establishing the current line-up:

PUFF OF SMOKE

"A lotta people still seem to think that we just appeared overnight, with no background or experience. It may have seemed that way because publicly we DID just arrive in a puff of smoke. But Bon Jovi is made up of five very seasoned musicians and, by the time our first record came out (the 1984-released 'Bon Jovi'), we had thousands of shows under our collective belts. We've EARNT our wages! When you know you've really worked hard for the nice house and car you now own, it's an incredibly satisfying feeling. I still can't believe it sometimes - it's like a dream come true, I still wake up some mornings and go 'This is MY house, MY life?!' You don't feel like you've ripped anybody off, because you haven't - you've paid your dues. So, anybody who thinks we were manufactured by some record company executive is looking at the wrong band."

"The Bon Jovi extravaganza will be better than ever"

Anybody still in doubt should remember that Bon Jovi have been touring, working their guts out, for a solid seven years. 1991 is their first year off since 1983 (*"Time to experience LIFE at last!"*), but that doesn't mean the guys are slacking. As Dave and I talk, there is the occasional splash of ivory and the odd disjointed guitar squeal in the background, as Dave helps Richie Sambora out on his solo album. When he's finished with that, he'll be concentrating on his own instrumental album. Then it's back to writing songs for the next Bon Jovi album, which will be released in 1992. And, of course, there'll be a U.K. tour 'about a year from now', says Dave.

...When you've cast your eyes around the stage and finally settled them on Bon Jovi's keyboard-player - what's his name? Dave Bryan (remember), you may wonder at the sheer power and intensity he's managing to pump out of the single keyboard onstage. Well, wonder no more:

"The onstage keyboard is actually just a control synth, a midi synth, which triggers off a multitude of sounds from the (wait for it) sixty or so keyboards underneath the stage. I have an obsession with keyboards, I get hold of everything I can lay my hands on. So beneath the stage is the brains of the operation - every major Yamaha, Korg and Akai synth you can think of."

pic: Photofeatures / A. DiSanto

DON'T SHOOT ME - I'M ONLY THE PIANO PLAYER

Surely with so much equipment, doesn't it take longer to set up Dave's keyboards than the rest of the show and, with so much electronic gadgetry, does anything ever go wrong?:

"Actually, I make sure everything's hooked up well in advance, so that it's ready to go long before the soundcheck. The end result is that it only takes about twenty-five minutes to hook everything up, it's all just multi-cables which are linked up away from the show. So, when I get to the gig, my tech has already plugged in the eight million cords! It's pretty efficient. I mean out of the 250 shows on the last tour, there wasn't one breakdown.

"There is a problem with electronics though in that it's fragile, so I always play safe, doubling things up in case something DOES break down."

So, bear in mind that, although we'll be seeing a show that lasts around two hours, that's only a tiny percentage of the time it takes to set up a gig! What a pallava. But before the tour Bon Jovi have a whole album to write, rehearse and record. How much a part of the songwriting does Dave do?:

"Well, for Richie's album, I wrote two songs with him right from the conception, but it's different with Bon Jovi. Jon or Richie will write a song which will be like a skeleton to work on. They'll pretty much have the lyrics down pat, and the guitar parts. So then I'll come in and add my keyboard parts. But it's very much a combined effort - that's the thing about this band, each of us brings our own individual personality and field of expertise to the stage or studio, and I think that's why we've been so successful.

"We don't set foot in the studio until we've pre-produced all the songs to death, so that we can just go in when we're totally ready, and just PLAY. Obviously, there'll be decisions to make along the way, but at least the bulk of the work is done away from the studio, and we're saving time and money. Studios are expensive!"

And so, I've heard, are producers, specially those in Desmond Childs' league. How important does Dave think a producer's job is?:

"Well, let me give you a good analogy - it's like a football team in the studio, you've got the quarter-back, and the receiver, and then you have the manager, and he's the guy who sits back and lets the team play, moves it toward a winning direction. A producer can give an overview of everything, throwing in odd objective comments - 'Maybe you could try this, or this'. He brings out the talent of everybody involved. Lets the quarter-back be the quarter-back, the receiver be the receiver, lets everybody do their roles the best they can. No band producing themselves can possibly hope to be objective about their own music, they're too close to it."

"Anyone who thinks we were manufactured is wrong"

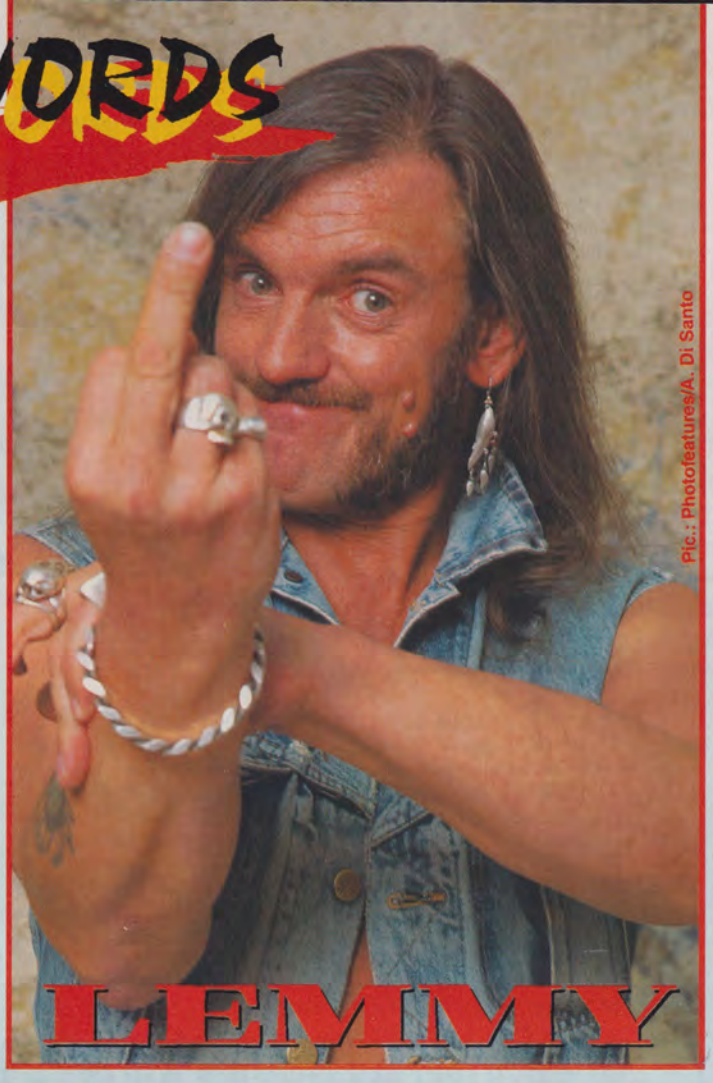
A final word about the 1992 gigs - how on earth do Bon Jovi expect to top their spectacular 'walkway' stage show of 1990?:

"Ah, that would be telling! You'll have to wait and see. But, believe me, the Bon Jovi extravaganza WILL be exploding in your town one more time, and it'll be bigger and better than ever before..."

So says the man who, with sixty keyboards at his feet, makes a mockery out of the old adage 'keyboards fill out a band's sound'. What an understatement.

PIPPA LANG

OWN WORDS



Pic.: Photofeatures/A. Di Santo

Yep, it's finally here after thousands of hassles and fk ups... the new Motörhead album! And it's a complete classic, no problem. Obviously, that well known and loved Motörhead sound is still much in evidenc, but '1916' features more...much more!**
Lemmy tells all!

THE ONE TO SING THE BLUES

Lemmy: *''This one's the first single and I'd buy ten copies each if I were you, boys and girls! A stonker all the way, written by Phil and Wurzel, with an excellent melody. Which is why it's the first single I suppose!''*

I'M SO BAD

Lemmy: *''This was a Phil and Wurzel one as well and I just ponced around with it. It's a very good, typical Motörhead number to please the die-hards. Obviously, just because we're doing a few different numbers these days doesn't mean to say that we don't like doing the old-fashioned stuff and this is a good example. I like the stop in it as well!''*

NO VOICES IN THE SKY

Lemmy: *''Yeah, this is an excellent f**king song. Phil and Wurzel came up with this one as well! It's a song about my intolerance for religion because of its intolerance, which is rather good, isn't it! It's an easy target I know, but through living in America you see these people on T.V. who would take a widow's last ten bucks and see her die of hypothermia, with one bar of the electric fire switched on because she sent down her life savings. Do you know what I mean? They don't give a f**k. They're complete w**kers you know, ''Send me your money and you can sit on the right hand of God''. There's is nothing worse than a sincere con-man, who's got religion behind him. It's f**king disgusting.''*

GOING TO BRAZIL

Lemmy: *''This is one of mine, I came up with that in Brazil, topically enough! I think it's excellent because it's like Chuck Berry, and he's one of my favourites. When I presented the song to the rest of the band they said, ''Oh no, we're not going to do a f**king twelve bar!'' but tough shit, we did it anyway. All the best rock n' roll was always twelve bars, 'Long Tall Sally', 'Tutti Frutti', all of those Little Richard Chuck Berry things with twelve bars and not two of 'em sounded alike. It's all very well to put down twelve bar but it's what you do with it that counts!''*

NIGHTMARE/THE DREAMTIME

Lemmy: *''No-one's said that this song sounds like Hawkwind yet! It does to me, though, and I didn't add the synthesiser note on it, the producer put that on it while I was away out the room having a piss or something. He sneaked it on there, but it does definitely sound like Hawkwind and I think it's excellent. I would've made more of it, had I been given the time to consider it... but I still stand by it! It's not really a departure from our old sound because the vocal is very obviously me (both of 'em!) and all the backwards stuff is a message for the P.M.R.C. because it sounds like the devil, so I put a message on it for 'em....backwards!''*

LOVE ME FOREVER

Lemmy: *''This is the best song on the album as far as I'm concerned and one of the most different tracks we've ever done. We're not really trying to be new... it's just the way these tracks worked out. Phil had the slow part, and I just heard that loud bit, stood up quickly shouting ''Quick, the instruments!''. We must have written the music, the track and the vocals in about five minutes. Then I wrote the vocal line in another five minutes! The best songs always happen like that! Another thing, if these two boys playing guitar in my band don't get the recognition they deserve after that track there is certainly no f**king justice!''*

ANGEL CITY

Lemmy: *''Ah yes, I love 'Angel City' because it's got piano and saxophones on it. I've always loved saxophones! The lyrics are funny as shit on this as well! I amuse the shit out of myself sometimes and I sit there chortling away to myself. I fell off my chair once, laughing whilst writing a lyric. That was even funnier so I stayed down there for a bit!*
*'Angel City's' just an excellent rock n' roll track. It rocks along brilliantly! People say that we're the godfathers of thrash, f**king talk about injustice! Jesus, we're better than that shit! The blues has gone in a lot of people's heads. People don't think that there's anything too having the blues in it and there most certainly is! There's definitely blues in 'Angel City'!''*

MAKE MY DAY

Lemmy: *''This is one for the die-hards! That's to cheer 'em up after the two different ones! This one's another Phil and Wurzel job, featuring some more excellent guitar playing. A superb, first-class Motörhead song, no problem!''*

RAMONES

Lemmy: *''Ah, 'Ramones is just funny as f**k! It was a slow song at first, about the same pace as 'Angel City' but we thought that two in the same pace might be a problem so we speed it up about 100 times and it worked! It sounds like the Ramones because of the vocal melody and the riff in the middle.''*

SHUT YOU DOWN

Lemmy: *''This is perfect Motörhead. Perfect, vintage Motörhead! It's got everything from killer riffs to screaming vocals. It didn't put much of a demand on us but it's great stuff anyway.''*

1916

Lemmy: *''Ahh, I can hear 'em now. ''You've sold out'' they'll be shouting! But f**k it, it's a real song about a real thing and people will say it's too brutal or visa versa and they'll say that it doesn't sound right. I don't care, I'll stand behind it any day! It does sound soppy when you first start playing it, but everyone I've played it too, when they hear the first line they sort of smile at me as if to say, ''Lemmy, are you sure about this?'' but by the time it moves on it starts to take effect. I've played it to people who have cried.''*

JAMES SHERRY

SOUL OUT!

It's not often that it happens, but when it does it's a major pain in the collective ass. Picture the scene: a typical Monday at the Hammer offices. Over paracetamol and coffee lies are told about the weekend's excesses, and in between much name-dropping about who one spoke to and where and when and bragging about girlies comes the over-excited spectre of the editor. Various muso-journalists scurry away to evade his clutches, because he is suffering from that dread disease - 'Demomania'! All the signs are there. The Walkman headphones firmly clenched in place, a manic look, copious amounts of saliva and the giveaway sign - the mutterings. *"Aw man, you've got to check it out!"*, *"Come here and listen to this!"* and *"This is bloody awesome!"*. - Medical science can offer no help - for the man is in the grip of a classic tape and in this case it is a band called Katmandu.

KATMANDÜ

The 70s in a 90s style: (l to r) Mike Alonso, Dave King, Caine Carruthers and Mandy Meyer

Normally 'phone interviews are the last thing a journo wants to do. They're difficult over distances and you miss the subtle nuances and body language of the muso that we're trained to pick up on, like when they fall asleep or pass out. This time, knowing the enthusiasm in the office for the tape, it was time to get on the 'phone and check 'em out. Hanging on the other end is the Irish born Dave King. Katmandu? Wasn't that the place where all the hippies, went during the Sixties to explore their inner selves.... and get faceless on cheap dope? Are the band hippies and does Dave King have a caftan and a Kev Papworth beard? *"It's not as bad as that"* laughs Dave King on the other end of the line in the USA *"but the Hippie thing had a definite hand in why we chose the name. Back in the Sixties people went to Katmandu because it was the most peaceful place in the world. But since then things have changed and in Katmandu it's all going to pieces because of politics. In some ways Katmandu stands for the way the world has gone since then."*

"After a show I'm a complete physical wreck."

The mysticism and symbolism of the Sixties comes across in Katmandu's music as glaringly as a hippie's colourful clothes. It's as easy to hear overtones of early Robert Plant vibes in Dave King's singing as it is to hear alley poetry and street life in Guns 'n Roses guitars. But do Katmandu draw heavily on musical and stylistic influences of the Sixties? He finds that bracketing too narrow: *"Perhaps. We didn't have any problems about trying out all sorts of things and that's exactly what happened in the Sixties all the time. I mean look at when Hendrix covered a Dylan song, nobody thought that was weird. If you have to put us in any time zone I guess it would be in the later end of the Sixties or more likely the early Seventies, but only a little bit. Anyway, we've gone our own way."*

WIZARD

It was a long and drawn out affair before Dave King got round to Katmandu he went on a rather long and circuitous route — via Fast Eddie, the ex-Motorhead fretboard wizard, and his Fastway band. Dave King produced Fast Eddie's sound-track for the 'Trick Or Treat' film — the one that featured Gene Simmons and Ozzy Osbourne in the guise of a TV evangelist. After the movie Dave got the urge to form his own band and, like most other American musos, he moved off to L.A. There are so many would-be musicians in Los Angeles that it's almost a case of shake a tree and a whole bunch of them will fall out. As it was Dave teamed up with a Swiss guitarist called Mandy Meyer. Mandy — no kidding, this guy's really called Mandy — had a pretty impressive c.v. under his belt. He'd played with the likes of Krokus, Asia, Target and Cobra. Dave and Mandy got together and spent two years writing and recruiting a band. It wasn't long before they pulled in bass player Caine Carruthers from Ska band The Untouchables and a drummer called Mike Alonso who earnt a crust playing in Punk band The Meanies. The band was complete and their aim was to take the feel of Seventies Rock and put into a Nineties type scenario. How would they develop in the future? More metal?

"One of my favourite bands is Metallica, but I just as much like Etta James."

Dave King laughs at the question: *"Who the hell knows? I'm not stupid and I'm not going to stick my neck out. What's important is that we keep our musical options open. I mean for instance one of my favourite bands is Metallica, but I just as much like Etta James, the Black Soul singer."*

The Seventies seem to haunt or follow Dave King in everything that he does — he almost lives and breathes the best aspects of the decade when men wore flares on their ankles (rather than flowers in their hair). It's not surprising then to see that one of his greatest mentors is the late great Janis Joplin. (Just a minute, she was from the Sixties, get your decades right. Ed). *"For me Janis Joplin has to be the greatest singer — ever! She didn't have an easy life and, sadly, she was a victim of her environment and the times. Listen I've got tapes of her singing with an acoustic guitar and you'd swear blind she was black. Her talent was immense. Janis poured her soul out!"* So Dave must be one of the few guys in this business who doesn't just see a woman as being something to have draped around your neck. He's also a great believer that it's women like Soul legend Aretha Franklin or Etta James who really know how to sing — he reckons that most guys haven't got a clue where to start. *"Women let everything go and when they sing they don't hold back and I'm like that too. After a show I'm a complete physical wreck. Male singers are too concerned with how they look and how big their dick is and they end up forgetting about singing!"*

Dirk Zumpe

HOOKED ON COVERS

JOHN SCARPATI

This year there were hardly any Americans at Midem, the annual record business convention in Cannes in the South of France, due to the problems in the Gulf. But there was one American who dared to come over, the cover photographer John Scarpati who had an exhibition of his latest work in the convention centre. It seemed an ideal opportunity for Metal Hammer to talk to the guy who had made covers for Rush, Warrant, Great White and Scorpions, and get the background story on censorship, shitting rabbits and poisonous scorpions!

BORING

How did you get into the world of shooting album covers?

John: *"I was studying as an advertising photographer, but this kind of photography is so boring and predictable. It's just one big cliche - one big grey mass. I wanted to get into the more adventurous side of photography, a side where I would have much more freedom. So I started as a photographer taking pictures of local bands who didn't have a record contract at the time, like Warrant when they were still called Plain Jane, LA Guns, Poison and Jet Boy. When these bands got a record deal they asked me to shoot their record covers. I mainly worked for Enigma bands like Tex and the Horseheads, Channel 3, Screaming Silence etc. I've been shooting album covers for about 7 years now."*

One of your first album covers that I can remember was Trauma's 'Scratch and Scream' album and that wasn't much of a success.

John: *"My past is coming back to haunt me! That was indeed one of my first album covers. I sent some pictures that I had just shot for fun to some record companies and Shrapnel Records wanted to use*

that picture for the album cover - it was a photo that already existed. Independent record companies like Metal Blade, Enigma and Shrapnel at that time didn't have any special budget for album covers and they were just sitting at their desks waiting for a suitable photo to drop in and that's how my first covers got together.''

What is the worst album cover shot that you have ever done.

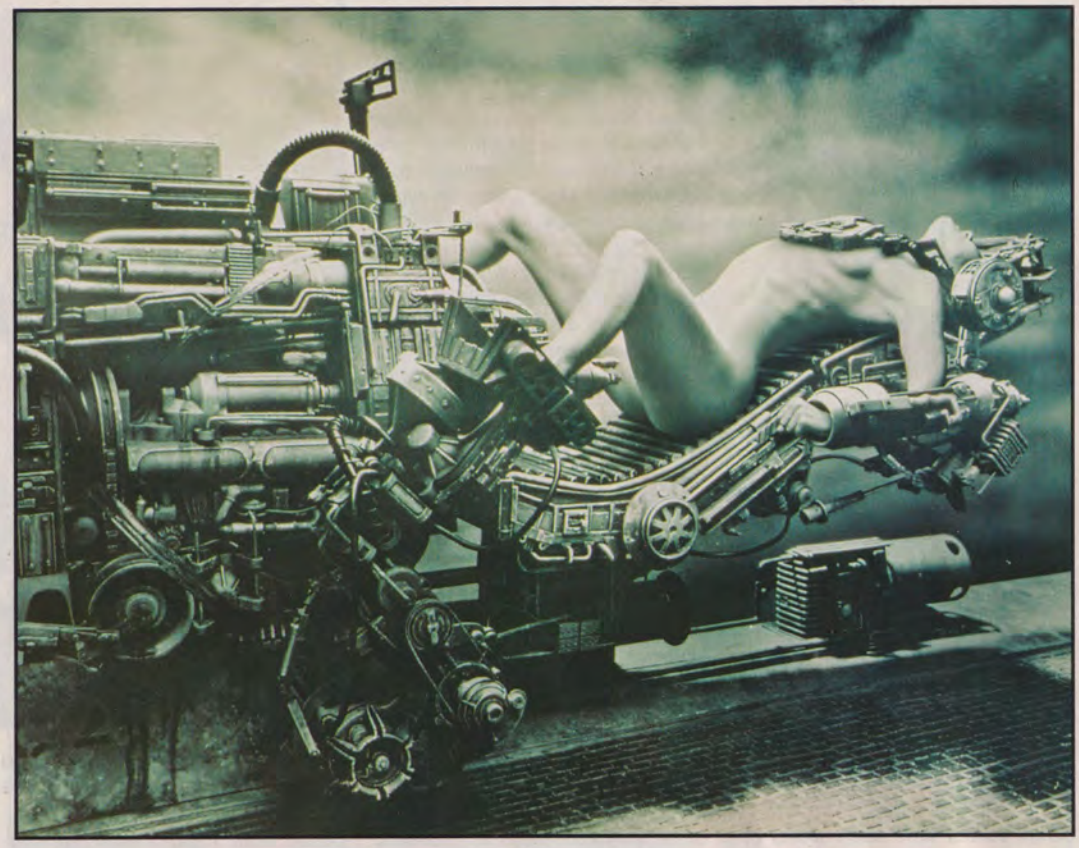
John: *''Well, I could name five off the top of my head right now, and Trauma is definitely one of them. But that's all in the past now and in the last year I haven't had to be ashamed of any of my album covers''*

What album cover gave you the big break and brought you to the attention of the big record companies.

John: *''I was working on an album cover for Martha Davis and when I was at her record company, One West, I bumped into Steve Perry. I had my portfolio with me and showed it to him, without expecting anything to come from it but a month later he called me and asked if I would take a black and white shot for the inner sleeve. The shoot was done in about 45 minutes. When he saw the pictures later he decided to use one of them for the album cover instead of the painting that they had commissioned. So that was my first real album cover. That album became platinum and that of course helped me a lot.''*

From the early days: 'Scratch and Scream' the cover by Trauma

The breakthrough came with 'Street Talk' by Steve Perry



The uncensored version of Hurricane's 'Slave To The Thrill.' On the later released cover the woman has disappeared

You are now working with Hugh Syme who did a lot of Rush covers. How did that co-operation come about?

John: *''Hugh was the art director on a Bad English project about a year and a half ago and that was the first time we worked together. We really got along well, we are the exact opposite of each other concerning cover art. His work was becoming predictable, whereas my work was definitely more eccentric. We complemented each other and decided to start a company called Eye Grind. We each work on our specialised areas and work together on the concepts. I can now follow the production process of an album cover from the beginning to the end. In the early days I shot the cover and then sent it to the colour separation company who then made the album cover. I saw the end result for the first time when the album was on sale in the shops and I could do nothing to correct any errors. Now we have everything in one building and can control every stage of the making of an album cover. We even want to expand the company so that as well as making the album covers we also produce the rest of the promotional material, like video covers, press photos, designing tour shirts, posters, single covers - a total promotional campaign reflecting what the band is really like.''*

A good catch on the hook: 'Hooked' by Great White

VIDEOS

I heard that you have started to shoot some videos.

John: *''Yes, I have worked on the LA Guns video 'One More Reason To Die' and I also did some stuff for Kix and Tone Loc's 'Wild Thing'. I'm new to directing but I want to learn that part of the promotion process too.''*

The original shot and the final result: 'Town Bad Girl' by Legs Diamond

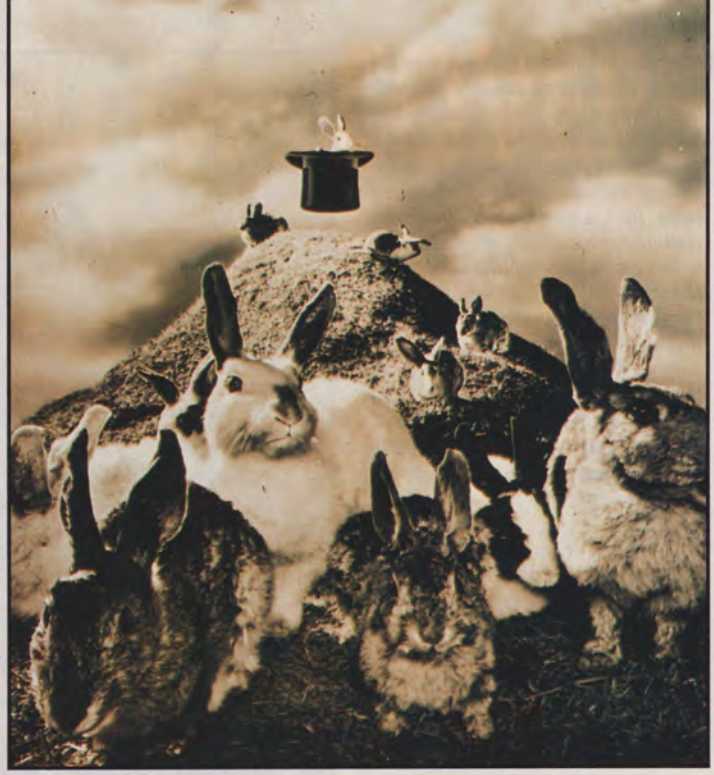
A lot of people will say that your album covers look a lot like the covers made by Hipgnosis - the company that made most of the Pink Floyd, Led Zeppelin and Def Leppard covers.

John: *''There are even a lot of people who say I am stealing their ideas. I mean, I always saw the link. Most of the album covers that inspired me to learn this part of the business were made by Hipgnosis, especially the older Pink Floyd and Led Zeppelin covers. I thought those*

Problems concerning the location of a piece of cake: 'Cherry Pie' by Warrant

album covers were really works of art which seemed timeless. These were my early influences and early influences will always be reflected in later work. I don't see it as stealing, from these influences I have developed my own style.''

To what extent do you work with the band on a cover concept?
John: *''It varies from project to project. Sometimes we only get the album title or some song lyrics and we have to come up with the campaign all by ourselves. But sometimes a band comes up with a brilliant idea that they want to work out with us and if the idea really is good then why should we want to change it. A good example of that is the 'Hooked' cover for Great White. Ninety per cent of the final idea came from Alan Niven, the band's manager. No, it wasn't a trick shot. We built a 3 ft deep 35 by 25 ft water tank and put a backdrop behind it. A friend of mine who is a welder made the big hook and got some rope from the harbour. We searched for a while to find the right 'Great White' woman and the final cover design was shot in one take.''*
The machine that you used for the Hurricane cover 'Slave To The Thrill' looks a lot like the machine that Swiss artist Gieger uses a lot.
John: *''Of course I am influenced by Gieger's work. I loved the movie 'Aliens'. The machine was built by a friend of mine, Randy, who did a lot of work in Hollywood like building some of the spaceships in 'Star Wars'''*
On the original Hurricane design a naked woman was lying on the machine, a woman you couldn't see on the later release of that album cover. You work a lot with naked female bodies in your designs how far are you limited in your freedom by the puritanical American censors?
John: *''So far I've been treated pretty well. I am always fighting against censorship as it interferes with your work so often. You have a meeting with a band and some people from the record company, you have come up with a concept and started work on it and everyone is happy with the way it is progressing and then when you have ninety per cent of your work done, the album is almost printed, somebody from the record company, probably somebody in marketing doesn't find the album cover suitable. They are afraid that a certain cover will be banned by a whole chain of family orientated record shops. And then of course you lose a lot of sales. So the people start to call you and ask if you can change the album cover concept, delete things, I mean, at an early stage in the production of a cover its not too bad but if you have the thing almost finished. So I try to defend myself, but if that goes to the stage where they say: 'We don't pay you' or 'If you don't change the cover we will change it' then of course I back off. It never got that far but a few times I got very close to that situation. Hurricane is a good example of that, a limited edition was released with the woman on the chair but on most of the album covers the woman was removed. It was a compromise I could live with because the original concept was released.''*

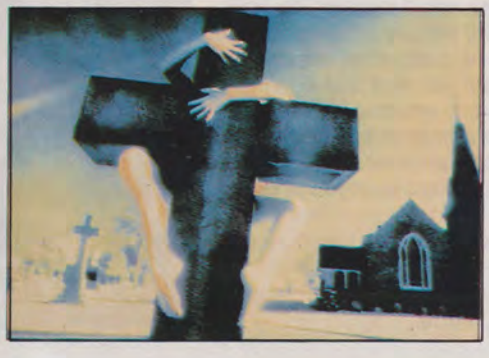


Problems with pissing, shitting and fking rabbits during the session for 'Presto' by Rush**

A few more examples of John Scarpati's photographic skill

CHERRY PIE

On Warrant's 'Cherry Pie' you also had problems about the area where the piece of cake was falling down.
John: *''Yes, we wanted the piece of cake exactly in the crotch area. Later, I had to move the piece of cake a bit to the right. Oh by the way the piece of cake was artificial and was hanging by a piece of thread. The composition looked better with the piece of cake moved to the right. On the back side of the sleeve where you see those legs under the car I had to make a compromise with the record company. On the CD longbox the legs have disappeared but if you take the real CD out of that box you can see them.''*
You ran into bigger problems with the cover of the new Scorpions album.



Your brilliant 'Skin Deep' was replaced by an ugly 'Crazy World' cover, ironically made by Hipgnosis.

John: ***"I still haven't heard why they rejected my cover concept - maybe they thought that people wouldn't want to pick up the album because there were scorpions all over the cover and they would be afraid to take it out of the rack."***

But that's ridiculous, a movie like 'Arachnophobia' (about hundreds of poisonous spiders terrorising a village) was doing very well in the States.

John: ***"Well I heard that the movie didn't do too well because people were afraid of those spiders. The thing about the Scorpions cover was that we brought the guy who made 'Arachnophobia' into our studio and he had 300 black African Imperial Scorpions for the session. When we put those animals on the hill and we put the hot spotlights on them they became very aggressive, they started to fight with each other and were running around like mad. I didn't know that scorpions had that much energy. They were all poisonous scorpions each measuring at least 8 inches long and they were so active that after about half an hour we had to put them back in their plastic containers and put them in the fridge for 20 minutes to cool down. Then they were quiet enough to continue for another 20 minutes until we couldn't handle them any longer. We had to repeat this a couple of times before we finished the shoot."***

SCORPIONS

The model in the picture didn't have any live scorpions on her legs, did she?

John: ***"No, a few of the scorpions didn't survive the trip and we superglued them to her legs. She wasn't sitting among the live scorpions, it was a composition shot. As a souvenir of the session I kept the biggest scorpion as a pet. His name is Klaus and he eats baby mice and a dozen crickets a week. Maybe that shot will be used later for a single release or for a Scorpions poster."***

What was your most difficult photo session other than the one with the scorpions?

John: ***"Actually its anything you shoot on location because you can't control the weather so now I try to work in my studio most of the time. The Rush session for 'Presto' was a tough one."***

A lot of work for nowt? The brilliant shot for the 'Skin Deep' cover of Scorpions wasn't used when the album title was changed into 'Crazy World'

Was that because the rabbits couldn't keep still?

John: ***"Oh so you want to hear that story? We started with living rabbits and I didn't last long with those 15 rabbits. After a quarter of an hour the whole studio was reeking of rabbits. I've never seen so much shit and piss in my whole life. They didn't keep still, they started to f*** each other, they were fighting. I tried for a couple of hours to get one decent shot but then I gave up."***

So what did you do - shoot them and glue them onto the hillside?

John: ***"Ha ha, exactly, we had a taxidermist come in for the rabbits who had to sit in the front of the picture. We only had a few days to do that session so the rabbits weren't very well preserved, they started smelling and rotting very quickly and they didn't look too good on the picture, the rabbits looked too fake. Hugh Syme air-brushed out most of the mistakes from the picture. I didn't think it would work but the end result was surprisingly good."***

What are the next few projects you are going to work on?

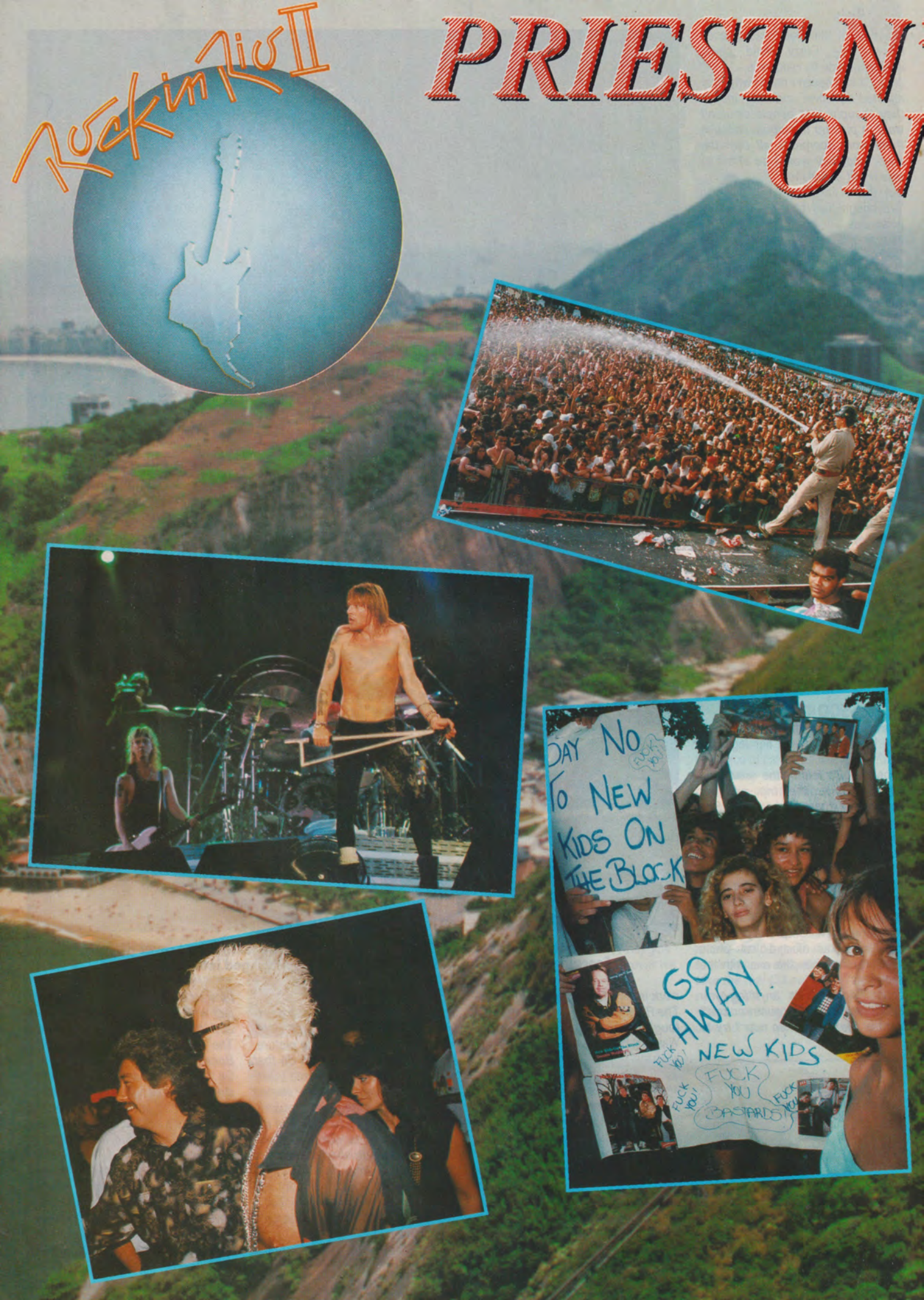
John: ***"As soon as I get back home I'll start work on the Aldo Nova Project which is produced by Jon Bon Jovi, followed by a new Rush cover. The working title? - 'Throwing the Bones'."***

Do you believe that the people on the street care what picture is on the cover of an album. I mean, if they go to a record shop to buy the new Rush album they don't care who or what is on the cover.

John: ***"I think it makes a difference, I mean I always bought albums looking at the covers hoping that the cover would be reflecting the music the band recorded."***

Metal Mike

PRIEST N
ON


Rockin Rio II
DAY No
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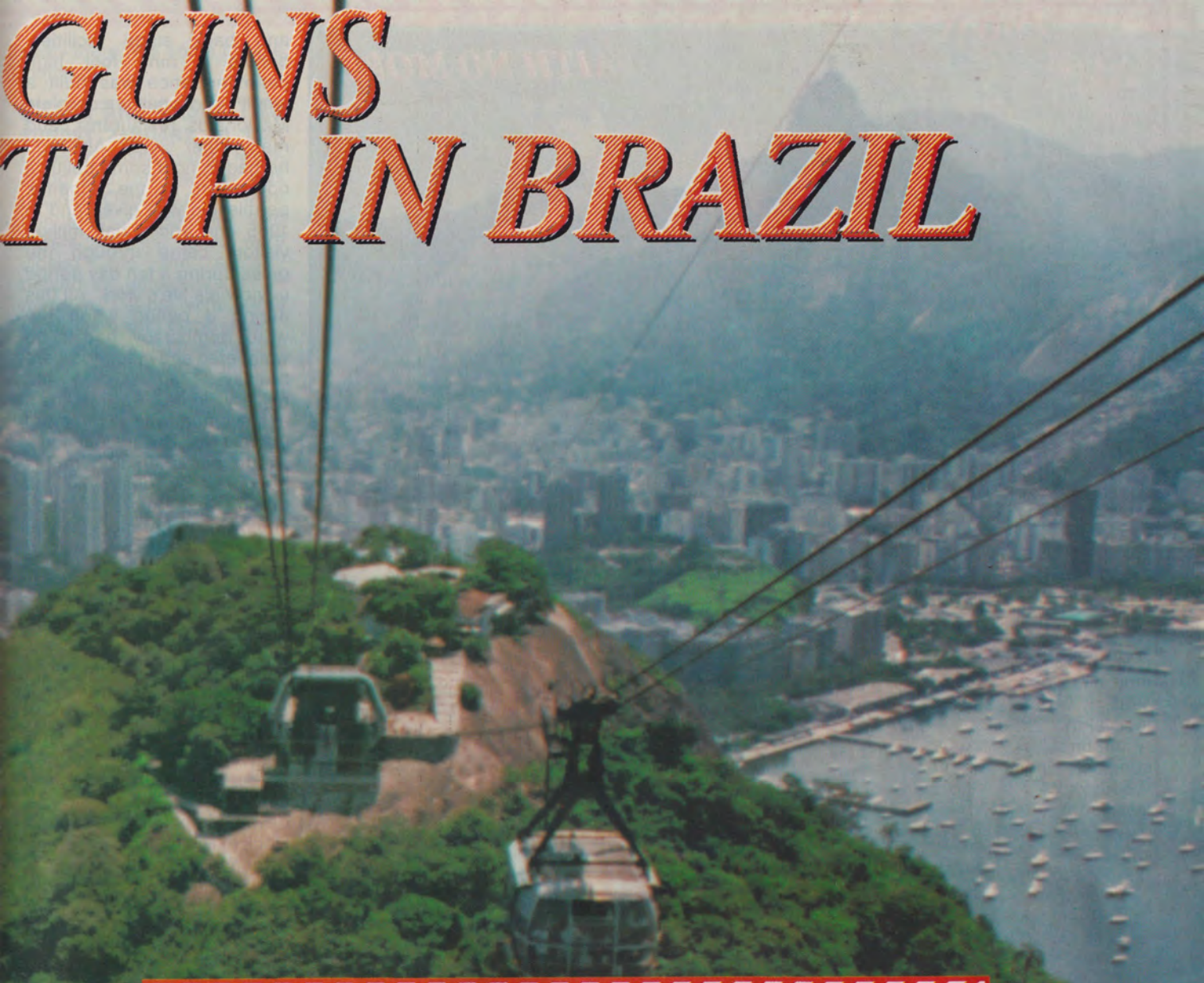
AWAY.
NEW KIDS
FUCK
YOU
BASTARDS
FUCK YOU!

GUNS TOP IN BRAZIL



The mother of all battles between Saddam Hussein and George Bush that started on January 16 threw a dark shadow over the world. But during the first two weeks of the war, Brazil's attention was focussed on something totally different. The Gulf War had to share the front pages with reports about Rock In Rio 11 the biggest and most talked about festival since the Live Aid spectacle in 1985.

Pictures of the bombardment of Baghdad were shown alongside pictures of a smiling Axl Rose dressed in surfing pants with a U.S. flag as a motif. For Brazilian music lovers the Gulf War was far at the backs of their minds for ten days. You could understand why. It's not often the average Brazilian gets to see rock gods like Guns n'Roses, Judas Priest, Prince, Billy Idol, Queensryche, Megadeth and dozens more bigger and smaller national acts. And fair's fair. It's easy to forget about war when the temperature is high, the sky is blue and you are listening to some of the best bands in the world.

Pics.: Eric de Haas

Rockin' Rio II

SPECTACLE

Rock In Rio was held for the first time six years ago in 1985. It was a ten day rock festival that broke all records. At the time it was the biggest spectacle since the legendary Woodstock. The Scorpions, Whitesnake, Queen, Iron Maiden, Yes, Ozzy Osbourne were among those who played at this boy's dream-come-true festival organised by promoter Roberto Medina. Rock In Rio was his idea and he planned it as the 33 year old owner of one of South America's biggest advertising agencies. He also had relatives who held key positions in Brazillian government - a must in Brazil if you want to start any enterprise, especially in the early Eighties when the military were still in charge. The Medina family have a lot of involvement with Globo TV one of South America's biggest TV stations. Medina doesn't think small, so he not only built the biggest ever stage for a rock concert he also built an entire festival complex in the middle of a swamp twenty miles outside of Rio De Janiero. He turned 300,000 square metres of mud into a concert arena the likes of which no one had ever seen before. (It makes a change from England where concert venues are usually turned into 300,000 square metres of mud).

Apart from the usual things like a stage, sound system, and back stage facilities, behind a nine foot high perimiter fence was built a small hospital, complete McDonalds restaurants, and many other shops. Although he had to fight some political opposition to the scheme, permission was given and in 1985 one and a half million visitors came through the gates during a ten day period to view his life's work. All this during a period when the word 'democracy' had to be whispered and meetings were brutally repressed with military force. So Medina's achievement was all the more impressive. But instead of a statue being erected in his honour, they destroyed his dream, and before anybody could stop it the whole festival site was levelled. It was a cruel blow.

Curiously enough the show in 1985 coincided with Cozy Powell having a big row on stage and telling David Coverdale he was leaving the band after the festival. But just as Powell was not missed from Whitesnake, and the band recovered, so Medina landed on his feet again, and in the summer of last year he developed plans for a second Rock In Rio festival. This time he chose the existing Maracana Stadium closer to the centre of town. It was more convenient for everyone which became clear when I arrived. There were huge numbers of visitors up to 100,000 a day, but there were no traffic problems. However,

sadly there was some trouble looming.

CHAOS AND CASUALTIES

SUNDAY JANUARY 20 1991

Guns n'Roses were headlining and the stadium was packed. Outside there were hundreds of people with tickets, but the gates were closed and the security behind the gates wouldn't let them in. People with arena cards were sent to the stands, and people with tickets for the stands had to stay outside. Soon the first reports came in of casualties due fans trying to storm the gates to get in. Things became rather frightening, but it didn't put Faith No More off their performance. It was around 9 pm when they marched onto the enormous Stadium stage to welcome 100,000 spectators. Searchlights lit up the cloudy skies overhead and it was amazing to hear the audience singing along to 'Falling To Pieces.' It sent shivers down the spine. A year ago Faith No More were struggling through small clubs. Now here in Brazil, thousands of fans were going totally apeshit. Later I was told MTV started their own Brazillian station in the Portuguese language and the two bands who got the most airtime were Guns n' Roses and Faith No More. Those songs that didn't get TV coverage received notably less enthusiastic responses. 'Introduce Yourself' and 'Crab Song' (dedicated by singer Mike Patton to Pele) weren't received so well but during 'We Care A Lot' the audience went totally wild again. Strange.

STRANGE

Even stranger was the following phenomena. On two gigantic video screens on both sides of the stage, the audience sitting further back could see what was happening onstage. A director who really knew his business ensured excellent close ups and even captioned pictures with Portuguese sub-titles. A great idea but with odd results. Most of the audience couldn't speak English so whenever a front man spoke to them it took some seconds for a translator to put the captions on the video screen then the audience understood. So when Mike Patton with a very short hair-do asked the audience to snap their fingers to 'Edge Of The World' they only reacted thirty seconds after the message appeared on the screens. Then 100,000 snapped their fingers by command. The language barrier caused much hilarity throughout the festival.

It was a pity that Robert Plant who was expected to hit the stage after Faith No More had to cancel due to laryngitis. But a replacement was found very quickly in the person of Billy Idol who also played two days earlier on the first day of Rock In Rio. Songs like 'Rebel Yell,' 'Sweet Sixteen,' 'Eyes Without A Face', and 'White Wedding,' were welcomed with ear shattering yells (thanks to MTV coverage) but lesser known songs showed just how QUIET 100,000 can be! In the meantime the audience were a bit restless and there was some anxiety building up.

FIGHTS

Small fights broke out and rumours started to spread that outside people had been killed trying to get through the gates. Tension rose and the crowds grew impatient for the headliners - Guns n'Roses. It was their first time in Rio and their first live show anywhere in one and half years, not counting their hastily put together Farm Aid concert last year. Even before they had played one note they had the stadium in their spell. From the moment they came on stage right up until the closing fireworks, Maracana was one big nut house. And this despite the fact it wasn't the band's best ever performance. But that's logical of course if you haven't played for more than a year. They also had a new drummer, Matt Sorum (ex-The Cult). It wasn't his fault if the band looked a bit stiff. He pounded out the beat of killer songs like 'Mr. Brownstone', 'Welcome To The Jungle,' and 'It's So Easy.' But it was something more than nerves that seemed to affect the original Guns, Axl Rose, Slash, Izzy Stradlin and Duff McKagan.

The band played well and were backed up with excellent sound and a great light show but there was something missing - that f*** everything mentality that Guns n'Roses pioneered was lacking. They played a superb version of 'Knocking On Heaven's Door'

Pic.: Justin Thomas

Pics.: Eric de Haas

and I thought things were getting better, but the impression soon faded when they featured a super boring drum solo by Matt Sorum breaking the atmosphere at the wrong moment. (How can a drum solo be boring? By definition this must have been the high point of the entire festival! Ed). But maybe the atmosphere was also spoilt because the band were playing too many new songs. A taste of a new album is fine, but to start off with five new songs was too much. However I am sure some of those new songs are destined to be classics. Maybe not the really heavy 'Double Talking Jive' and 'You Could Be Mine' (that's what the title sounded like), but maybe the two longer and quieter songs like 'Estranged' (played between 'Sweet Child O'Mine' and 'Paradise City'), and the really superb 'Civil War' a really moving performance. The audience didn't know the song but to me it was the highlight of the Guns' show and whole day. Even so the band still tended to come across a tad low key and could have delivered more. Three days later they proved me right, but more about that later.

MONDAY JANUARY 21

It was the only day off in the Rock In Rio programme. It was a day for quiet reflection. The newspapers claimed there had been one death but the festival organisers made no comment. The papers also said hundreds had been arrested, most for possessing drugs. The organisers would not be deterred and decided to invite the artists and guests to a party at a post open air restaurant in Lagoa, one of the wealthier parts of Rio. On arrival it seemed the organisers had under estimated the numbers, and the capacity of the guests and their bodyguards for eating and drinking. So around midnight a long line of party goers were standing on the street trying to get in. For example Billy Idol couldn't get in although he had an invitation. Sepultura and Axl Rose weren't let in either. But Axl had his body guards, who lifted him over some bushes into the restaurant. Shortly afterwards Faith No More bass player Billy Gould was seen struggling to get OUT and claiming he'd never seen such a boring party before! He asked if anybody wanted to join him in a cosier bar.

A day later I went to a press conference. The organisation rented the Rio Palace Hotel and there I heard some of the dumbest questions I've ever heard in my life! The bands gathered in a special conference room and sat behind a long table hiding behind cans of Coke (Cocoa Cola sponsored the festival). For

half an hour the South American press fired their questions in Portuguese while the translators did their best. But from the laughter of English speaking Brazilian reporters it seemed the translator made a big mess of the whole business. But none of the bands had anything interesting to say anyway beyond Rob Halford saying that Judas Priest on 'Painkiller' strived to deal with as many serious subjects in the lyrics as possible. He added: *"We have something useful and important to say."*

Excuse me? 'Painkiller' maybe their best LP in years but don't tell us that the lyrics to 'Leather Rebel,' 'All Guns Blazing' and 'Metal Melt Down' have any profound significance. Halford was even funnier when asked to give an opinion on Iron Maiden. *"A pretty good heavy metal band."* He was also asked how the band got its name.

Explained Rob with tongue in cheek: *"Glenn Tipton was having a picnic on a nice sunny day in the park, when a nearby tree was struck by lightning. When the smoke had cleared and Gloenn looked at the tree the name 'Judas Priest'was burnt into the wood."*

But the rest of the conference was taken up with cliche questions and answers, with the translators making a mess of it, so most of the conference was taken up with bands asking *"What was the question again?"*

WEDNESDAY 23 JANUARY

Every hard rock fan was waiting for this day. None of them would have been interested in Run DMC and New Kids On The Block who played the previous day. Today featured Sepultura, Megadeth, Queensryche, Judas Priest and Guns n'Rose and also Lobao. Lobao? Sure he was a local rock'n'roll hero who had sold so many albums in Brazil that he had a spot between Sepultura and Megadeth. But after only one and a half songs it rained on Mr.Lobao. It was a rain of bottles, paper cartons and boxes full of fruit. Mr.Labao was not happy. He gave us his middle finger and wished us a lot of things in Portuguese. It was a pity there was no subtitles for this on the big screen, and he said good bye. Goodnight Mr.Lobao.

I've been to many festivals but never have I seen an opening act get the kind of enthusiastic response Sepultura received this day. The Brazilian band are now local heroes after gaining international success. Long before they came on stage the crowd were chanting their name, 'Zee-poel-toe-ra.' Funny how their name is pronounced differently in every other country. Just before 6 p.m. the stadium was only half full. It was 28 degree Celcius when 'Morbid Visions' blasted through the stadium. Sadly the band suffered from with a really bad sound, but it got better during the follow up 'Innerself' . The subtle guitar runs of Andreas Kisser who gave this song that special something were clearly audible and during 'Mass Hypnosis' the sound was reasonable. I saw the biggest moshing pit in my life - fifty feet across and the sweating masses left an unforgettable impression. Max Cavallera said it was the greatest day of his life. We know him as a very shy person, due mainly to his lack of English, but on the Rock In Rio stage he opened up his heart in Portuguese. It was hard to understand what he was saying, but we could easily understand the fantastic treatment they gave Motorhead's 'Orgasmatron' which even lured Dave Mustaine on stage to witness the phenomenon.

But during the next song 'Under Siege' there were technical problems again and you could hardly hear Andreas Kisser and it lasted until 'Troops Of Doom' before his guitar was pounding out of the PA again like a bolt of lightning on a clear day. (And at once Judas Priest's name was burnt onto the PA). 'Beneath The Remains' finished Sepultura's set (mini set) but for understandable reasons (Lobao?) they were only allowed to play for thirty minutes which was a big blunder by the organisation. Sepultura were scheduled to play half an hour while Lobao was planned for one hour and 15 minutes! The audience had different plans as you know.

After Sepultura's successful gig it was time for another striking, positive perfor-

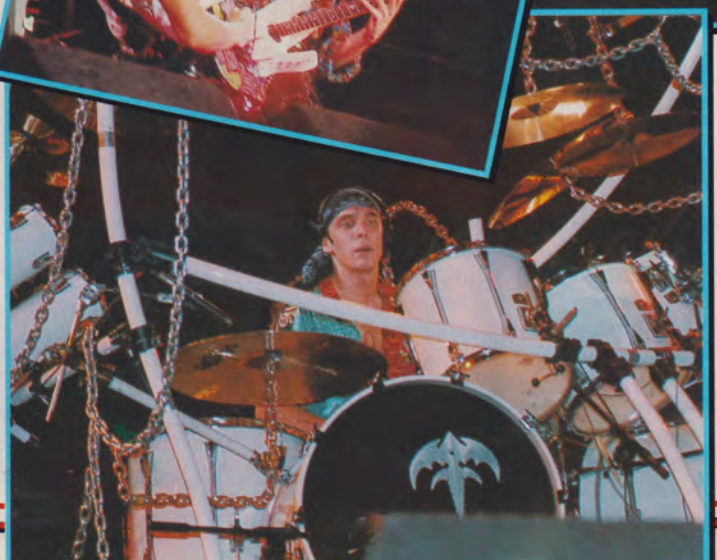
Pics.: Eric de Haas

MEGADETH

mance, this time from Megadeth. The famous four piece were okay on the Clash of the Titans tour. But in Rio, Mustaine & Co. proved they could do better. Their set ran much more smoothly and the new guitarist Marty Friedman in particular has undergone a metamorphosis. During the Clash shows he was a bit in the background but in Rio he was unchained and ran around the immense stage like a wild man. He was not an outsider anymore, but is now fully integrated and it seems he has much more fun doing it. Mustaine was dressed totally in white and looked healthier than ever. He even wore a pair of white wrists bands, and looked like a negative picture of James Hetfield on stage. How cynical! Less cynical was the greatest hits set Megadeth blasted towards the 60,000 spectators, (the stands were only half full).

'Wake Up Dead, ' 'Hook In Mouth,' 'Hangar 18' 'Tornado Of Souls' 'Skull Beneath The Skin' and 'The Conjuring' rocked out before one of the most emotional versions of 'In My Darkest Hour' ever witnessed. Mustaine played on a double necked guitar and on the video screens it seemed like he was aiming at the whole stadium, with the audience standing on its feet. They were encourage because he made the effort to talk to them in Portuguese, helped by some handy notes. He became a hero among the Brazilians and although he didn't say much - he said the right things. Smart as he is, Mustaine saved his 'video clips' until the end and so 'Holy Wars,' 'Peace Sells' and 'Anarchy In The UK' became the grand finale. The audience failed to delivere the traditional singalong to 'Peace Sells', but instead they gave Megadeth an ovation few bands enjoyed at Rock In Rio II. It was an ovation that the next band, Queensryche didn't get although the band had the best sound and gave one of the best light shows. Somehow they didn't really get into it. Yet during sixty minutes we enjoyed one musical highlight after another. Among them were 'Resistance' which opened the set followed by 'Walk In The Shadows,' 'Best I Can,' and 'Empire,' before a short version of the 'Mindcrime'concept as heard on the Metallica tour in 1988.

Geoff Tate didn't have his best day but you can't always hit the bullseye. Even when he doesn't give 100 per cent he's still an exceptional singer. Tate also spoke a few words of Portuguese but the bulk of the audience didn't react that much. Brazil is not ready for Queensryche yet and 'Operation Mindcrime' is not what the average fan there is waiting for. They just want straight ahead metal and the chance to get out of their heads with friends. They want...Judas Priest.



JUDAS PRIEST

PRIEST RULE

The roaring of the Harley Davidson, the blazing headlights and the first notes of 'Hell Bent For Leather' announced the coming of the absolute rulers of Rock In Rio II. Guns n'Roses? Megadeth? Queensryche? Sepultura? They were all great but all of these bands had to bow down before the mighty Judas Priest. The 'Painkiller' album promised a lot but I hadn't expected THIS. Rob Halford's voice was so powerful it roared through the stadium, thundering out one classic Priest song after another. He growled meaner than ever and gave the dirtiest looks ever on the video screens. With his freshly tattood bald head Halford ruled the 70 minutes long set and mesmerised the millions of spectators who also saw the show live on TV. Bass player Ian Hill was as always, standing quietly at the back. But K.K.Downing and Glenn Tipton ran all over the stage like madmen, playing songs like 'Metal Gods,' and 'Ripper,' backed up by the unbelievably brilliant drumming of Scott Travis. Like Janick Gers who put fresh enthusiasm into Iron Maiden, Travis has given Priest their second youth. No long endings to 'Breaking The Law' and 'Green Manalishi,'but to the point versions that grabbed our attention. The 'Painkiller' album was featured too and apart from 'All Guns Blazing' and the title track, they could have played more off their latest album, but that would have taken away from the absolute highlight of the whole festival. That was a perfect back to back version of 'Beyond The Realms Of Death'(with a superb laser show) and 'Victim of Changes,' two of the best songs in metal history. Metal gods - without a doubt.

WELCOME TO THE JUNGLE!

For Guns n'Roses there is not much to win anymore, judging by the gig they did on the Sunday. But Guns gave a much more relaxed performance on this night. The set was mainly the same (although I cant remember if they played the new song 'Bad Apples' on the Sunday). But they also played a set that was much more fun. Even Slash was smiling from ear to ear as he looked around him during breaks in the songs. The joy was back and the nerves had disappeared and it became clear at last why Guns n'Roses were the headliners. It was great to see 'Patience' and 'Knocking On Heavens Door' whipping up a sea of hands in the air and 'Mr.Brownstone' and 'Welcome To The Jungle' rocked like crazy. Guns n'Roses are now one of the best stadium bands in the world. Their show here augered well for the upcoming tour due to start in Europe.

One day later we could start contemplating - it seemed one of the most normal things in the world that newspapers were writing about three deaths. One fan died of an overdose of drugs, another jumped to his death, from one of the stands. More frightening was the fact that a third died from gunshot wounds. Yet somehow it seemed to fit into the pattern of life in this crazy part of the world. In Europe, there would be huge controversy about a festival of this size. But in Brazil there was no cause for alarm. And so tonight Prince played his 'Purple Rain' again. The show must go on!

ANDRE VERHUYSEN

Pics.: Eric de Haas

LIVE

MOTÖRHEAD
Civic Hall
Guildford

Oh God it's loud.
Louder even than when they crammed their full PA into Crawley Leisure Centre on the 'Iron Fist' tour. Once your ears have stopped bleeding, you realise that Lemmy is already croaking his way through 'Dr Rock' with a venom rivalling that of a particularly malignant spitting cobra. Vituperative clumps of riffs speed carelessly from the backline careering into the sweaty hordes at the frontline crushed against the barrier.
The reaction is predictably enthusiastic.
With '1916' looking as though it could out perform the brilliance of 'Ace Of Spades', the set naturally includes a liberal sprinkling of newer material. 'Going To Brazil' fulfils its potential, a jaunty toe-tapper of biblical proportions; 'I'm So Bad (Baby, I Don't Care)' and 'Angel City' don't sound out of place with oldies like 'Stay Clean' or 'No Class', heavy, nasty and immensely satisfying.
That this show was sold out at a time when concert attendances are taking a downturn, is testimony both to the enduring popularity of the band, and to a newer, younger set of Motörheadbangers who have drifted their way via thrash. Motörhead are one of a precious few bands not afflicted by the ridiculous thrash/AOR/glam polarisation endemic in heavy rock these days. They are a hark-back to when a rock fan was just that: a fan of good rock music of all types.
Reflecting this, Motörhead have gone as close as they ever could to sounding like Journey. Yes, they now include a ballad in the set. OK so 'Love Me Forever' is not exactly 'Faithfully' or 'Open Arms', but it's the nearest the band are ever likely to get to 'mellow'. Hopefully this will *not* be a trend because Motörhead were built for speed. Watching the band should never be a relaxing experience. Guildford was certainly not relaxed.
Possibly as a nod in the direction of the troops out in the Gulf, there was no skeletal bomber over the stage for *that* song. Shame really, because Motörhead are armed with enough to give Saddam a pain in the bunker.
The show closed not with the armageddon inducing 'Motörhead' but with 'Ace Of Spades', heavier and faster than ever, reinforced by Messrs. Taylor, Campbell and Wurzel, with epileptic lighting leaving Lemmy a macabre silhouette, his Rickenbacker looking like the Grim Reaper's scythe.
Motörhead are back, you'd better believe it.

ANDY BRADSHAW

HARD-CORE LIVE!

The energy rooted in Hard-core is always best experience live, rather than on record, so here we have a selection of bands that have performed, sweaty, noisy and damn right fantastic shows over the last couple of weeks.

SENSELESS THINGS
THE HYSTERICS
WORDBUG
Exeter
Leisure Centre

Now, you don't get venues like this in London that's for sure. Swimming pools, computer games, posh bars, squash courts and punk rock all in one complex! So between bands the audience could pop out and have a quick game of squash or zap a few space invaders, to build up or conserve the energy needed for a good slam dance. The audience was a slight surprise as well! I was always under the impression that Exeter was one of those places where old people go to die, a bit like Bournemouth really! But I was wrong; the kids were rocking (I've got a graze on my elbow to prove it, now if that's not sacrificing yourself to the mosh-pit, then I don't know what is!)
Wordbug are a new band from the Exeter area, specialising in American style H/C, leaning towards the Dag Nasty way of doing things. Good melodic stuff, with a positive, personal edge to it. Wordbug definitely do a lot for the Exeter scene, making it greener than ever! Perhaps a band to watch out for.
The Hysterics are a bunch of London regular guys, who have been gigging pretty constantly since their beginnings in April 1990. Classic pop tunes with a positive dental outlook, caught somewhere between The Replacements and Anastasia Screamed but mixed with something younger.
Three pretty boys and one pretty girl add to the band's appeal and should see the floppy-fringed indie brigade taking to this band immediately. This doesn't make The Hysterics a jangly band at all because the hard-core element is strong but the indie kids will come and The Hysterics will jump on all their heads!
The Senseless Things were not exactly on top form tonight, maybe it was the sound (which wasn't up to much) or maybe they were just too pissed! But nevertheless, they still rocked, although not to the scale that I've seen them perform at past gigs.
All the old classics flew by, mixed with what seemed about half a set of new tracks. All in various styles, showing that there's more to The Senseless Things than three minute punk

songs.
With a major record deal on the horizon (or already signed, I'm not sure!) and a whole batch of classic new songs, Ben, Mark, Cass and Morgan really do look ready to go! Just as long as the Hysterics don't get there first!

James Sherry

NO SWEAT

Glasgow
Mayfair

These guys are definitely doing it the way it should be done. In the space of a year they've worked their way up, supporting Little Angels and Thunder in their Scottish tours, playing their own club tour at the end of the year and now out on their own, in the smaller theatres and larger clubs. It's hard work, it's been dammed expensive but it's obviously paying off. Tonight the Mayfair and an early start. 'Walk On Fire', the original support had pulled and the word went round that a band called 'Roadhouse' featuring Pete Willis would open. However, sod's law prevailed, the stage was not big enough for two bands.

Still we were there to see No Sweat and nobody else so we weren't disappointed. The guys are getting tighter each time I see them and the brilliant use of twin lead guitars was music to my ears. They remind me, obviously, of Thin Lizzy (two guitar/black Irish rocker) but probably even more, in a live setting, of Wishbone Ash in the way they build the song and then layer the rhythms on top of each other.

Three new songs were aired. 'Red Eye' (second song in), 'Diamond Rough' (a song that Jim Phillips wrote on the beach in California ages ago; now beefed up it sounds fantastic and the Dave Goodings solo on it just had to be heard) and 'Fire On Love' (mid-tempo song which would have worked fine at another time but not as the second encore).

The turning point of the set was 'Waters Flow', up until then it was O.K. but that's a song that just comes alive in a place like the Mayfair and from then on in, the battle was won.

Pic.: Michael Bußmann

The first encore was 'Sweet Nothing', the acoustic song, with Dave Gooding taking on the vocals and PJ Jim, Jon and Ray going daft up there, obviously enjoying themselves. The finisher had to be the hit single 'Tear Down Your Smalls' during which I swear I saw Paul Quinn actually move.

That's probably my only criticism of 'No Sweat', the fact that while all the rest of the band are extroverts and have a good time on stage, Paul seems introverted and almost oblivious to what's going on around him, preferring to concentrate deeply on the songs.

Perhaps it will change in time, after all Paul is younger that the rest and it's still pretty new to him. Nobody wants him to start the 'Hey it's great to be back in Glasgow' routine, but just an odd movement surely can't be that uncool.

I predict big things for No Sweat, they have the songs the talent and the suss for it to happen and if the record company just keeps their nerve, it will happen.

Incidentally, Katriona and Michelle reckon Paul's got 'some body on him'.

TOM RUSSELL

REVOLTING COCKS

London
The Astoria

Naming their madcap musical endeavour 'Revolting Cocks', one would expect, upon witnessing their live show at the Astoria, to be shocked for one's money. This is surely not too wayward a notion considering the tales of sexual outrage and herds of cattle (we hope the two are not linked for the poor beasts' sake!) being bandied about by sources close to the 'Cocks'. Yet the whole affair seemed too silly to be taken seriously, let alone with the intent that had been indicated. More of a Sharon and Tracey attempt at the perverse than the hardcore outrage we'd expected.

From the 'Keith Moon' bar, their throbbing jive of electro-hardcore had us interested enough to leave our beers behind and rush to witness the 'Steers and Queers'. No steers in sight but the queers were out in force. Three long tall Americans clad in matching black stetsons and low slung guitars. Attached to the mike was a man with a body more akin to an aged wrestler than anything that should have inhabited the home-made Spider Man outfit he was wearing. Shocking? Oh most certainly! With a body like that, it just shouldn't be allowed! But what of the naked women we'd heard such outrageous rumours about? Well, there were two inflatable dolls stapled to the drum riser, clad in nothing but their PVC. skin and if truth be told they held more allure than the two real live dolls that popped up a few songs into the set and unfortunately stayed 'till the bitter end. They were in fact Sunday Sport models, so you can probably guess the rest. One friend whispered on leaving that he was off in search of food, adding that eating a kebab was much more shocking than the bimbos' stage antics.

Their miscalculated poke at outrage may have lost them as many fans as it gained. But not to worry, after the initial distractions, their music reared it's ugly head and devoured the gathering with a hell of a lot more fervour than any of the pseudo sex taking place on stage.

Technicolour Twins

LAWNMOWER DETH
IGNORANCE

Marquee
London

An evening's silliness was promised with Lawnmower Deth at the Marquee, but what would the new kids on the block, Ignorance, come up with? Their 'Confident Rat' album scratched my itch and the big question was how would they go down live. With all songs drawn from the album it was soon apparent to the sold out Marquee that Ignorance are far heavier live than on album. 'Mean,', 'The Garden' and 'Questions' were pure thrash and more of the album style, but that's a personal thing. The animals at the front wanted to hear stomp music and they got it.

Ignorance, understandably, aren't too confident on stage, but considering their gigs can be counted on both hands they did okay, not brilliant, just okay. Sorry guys! What they may lack

Jester's March: "BEYOND"

STEAM HAMMER

Distributed: A. P. T. Distribution Ltd.

live they make up on record... their live presence will come . Just quit lookin' at the fret-boards and more at the balcony!

There's no need to discuss Lawnmower Deth is there? (Well we were rather hoping you would Al. You see that's the whole point of the exercise. Phantom Ed). They're funnier than Acid Reign were and more in control of a crowd than most other bands are or can ever hope to be.

The Lawnmowers have to be one of the most entertaining bands that have been at the Marquee for a long time. Too many bands take themselves real serious and L.D. can distil that and sent it up beautifully. Hot dang I love 'em! I may even go and buy their album....

Al Simpson

KILLING JOKE

London
LOUD
ASTORIA

It's been said a thousand times before but it's one of those questions that just HAS to be asked. Are Loud loud and if they are, exactly how loud are they? And the answers, dear readers, are...um....yes and quite a lot! But as a friend of ours stated, on hearing the band's new single, 'Song For The Lonely' on the radio recently; 'They're not quite sure if they're Led Zeppelin or the Proclaimers, are they?'. When you combine those two facts, even if you don't like the band, there is no way you can say they're anything short of 'interesting'. Radio One has been very kind to Loud, speeding them along the British Rock highway alongside the likes of Little Angels and Wolfsbane, though obviously in a different lane. Tonight at the Astoria, they do a fine job of warming up the expectant crowd, whizzing through a commendable set featuring 'I Am The Idol' (complete with it's 'White Wedding' rip-off) and 'Explosive' (ditto with the Police's 'Synchronicity II'). There's also the airing of a new song, 'God Is Dead' and the excellent title track of their recent album, 'D-Generation'. Loud are doing very nicely, thank you and deserve every scrap of the current wave of attention they're receiving. Like Special Agent Cooper's coffee, they're damn fine.

And so to the welcome and sold-out return (no dears, not THAT 'sold-out'!) of the Depeche Mode of Punk, Killing Joke. It had been one f**k of a wait for London and tickets were changing hands outside for obscene sums of cash. Even Gillian, Loud's press officer was offered 40 for one - definitely a case of 'More than me jobs worth, guv'. The band have been out to promote the recently released and rather groovy 'Extremities, Dirt And Other Repressed Emotions' LP and they reel off a range of tracks from said album along with some older numbers, including the brilliant 'Wardance', to keep the faithful happy. The band's basket case frontman, Jaz Coleman, commands a stage presence the size of a house and looks as if he's about to savage half the front row. Gallavanting around the Astoria stage like an escaped lunatic, you'd never believe he was the owner of one of the most strangely monotone, yet fundamentally charismatic voices that came out of the punk explosion (John Lydon's being the other). Finishing up with an utterly blinding 'Love Like Blood', the crowd were positively miffed at the absence of 'Eighties' which resulted in much groaning, booing and inevitably, sulking. They couldn't be content with the fact they had a ticket and a hundred poor bastards outside didn't. Even so, it proved that even the seemingly god-like Killing Joke can still make the occasional catastrophic f**k-up!

TECHNICOLOUR TWINS

OWN WORDS

SAXON

Love 'em or hate 'em there's no denying that Saxon are one of Britain's most hardworking bands. Their success may have dipped a bit, but the new album has to be their best since the heady days of 'Power And The Glory'-. Messrs. Bifford, Oliver, Quinn, Glockner and Carter have pulled out all the aces on this album and Biff fills us in on the twelve tracks.

'A Solid Ball Of Rock'

'A Solid Ball Of Rock' wasn't actually written by Saxon, but by a couple of our friends, Peter Bramel and Mike Broadband. They wrote it on an acoustic and played it to us - all we had to do was change the arrangement a bit. The song's all about the early days of Rock 'n Roll, about people like Jerry Lee Lewis who were there when it all started.

'Altar Of The Gods'

This song is all about greed and the kind of people that you find on the stock exchange. It's about those people whose only thing in life is to make as much money as possible. You know that only about fifty or sixty people in the world control all the financial power...'

'We Will Remember'

This is a tribute to all those musicians that have died in the last few years. It's up the person listening who the tribute is exactly to. One guy might think it's about Bon Scott, someone else about Jimi Hendrix, or Metallica's Cliff Burton, Phil Lynott, John Bonham... Basically, it's a song about those musicians that died already. 'We Will Remember'- is a tribute to their music. We really felt that it was about time that someone wrote a song like this. I sang it as if those guys weren't dead, but were still here in the room with us. Actually the song is really called 'Requiem'- but a requiem is really a song that is written for a funeral or memorial service and it's not actually meant as a sad song. When we play it live we'll probably call it 'We Will Remember'- which is easier for everyone to understand.

'Lights In The Sky'

This is all about U.F.O's. About five years ago in San Diego there was an incident where a whole lot of people simultaneously saw some unidentifiable flying objects and the resulting hysteria gave me the idea for 'Lights In The Sky'-

'I Just Can't Get Enough'

Uh, this is all about, hah, a stripper in a bar in Hamburg that we used to watch regularly when we were there recording the album. You gotta see her, man, she's really good.'-

'Baptism On Fire'

There's two stories behind the song. The last time we were in the States on tour, two years ago, a kid came to see us and told us that we were the first Metal band whose show he had come to. So in a way he got his baptism of fire at a Saxon gig. The other meaning is when a soldier gets to the frontline for the first time and experiences being in a battle and under fire for the first time. You either get your baptism of fire at a Saxon concert or in a trench during a battle.

'Ain't Gonna Take Us'

It's really our song against everybody who tried to fuck us over the last ten years! There's a whole stack of bands around that gave us a lot of hassle, but it's not worth talking about here. We had some serious grief of those bands, especially over the last three years and in the end we felt it was about time that we wrote a song like 'Ain't Gonna Take Us'. It's our song against all those narrow minded fuckin bullshit artists - it's against all those guys who said that Saxon were only in it for the money and not for the music.'-

'I'm On Fire'

This is us remembering some girls we knew - if you get the picture... It's one of those typical classic ses songs!

'Overture In B Minor' 'Refugee'

'Overture In B Minor'- was actually writen as an afterthought. Musically it's one of those really complicated songs - I guess written in the same way that someone like Mike Oldfield or Rush write. It was really difficult getting the vocals right for a technically complicated song like this and that's why we put it at the beginning of a ballad. 'Refugee'- is our ballad and it's all about those kids in Rumania and the Vietnamese boat people... on every album we've always tried to put in a political song or a song which makes you think. Instead of writing a typical Rock 'n Roll ballad about a girl that we met on the road we wanted to write a song about something a bit deeper.'-

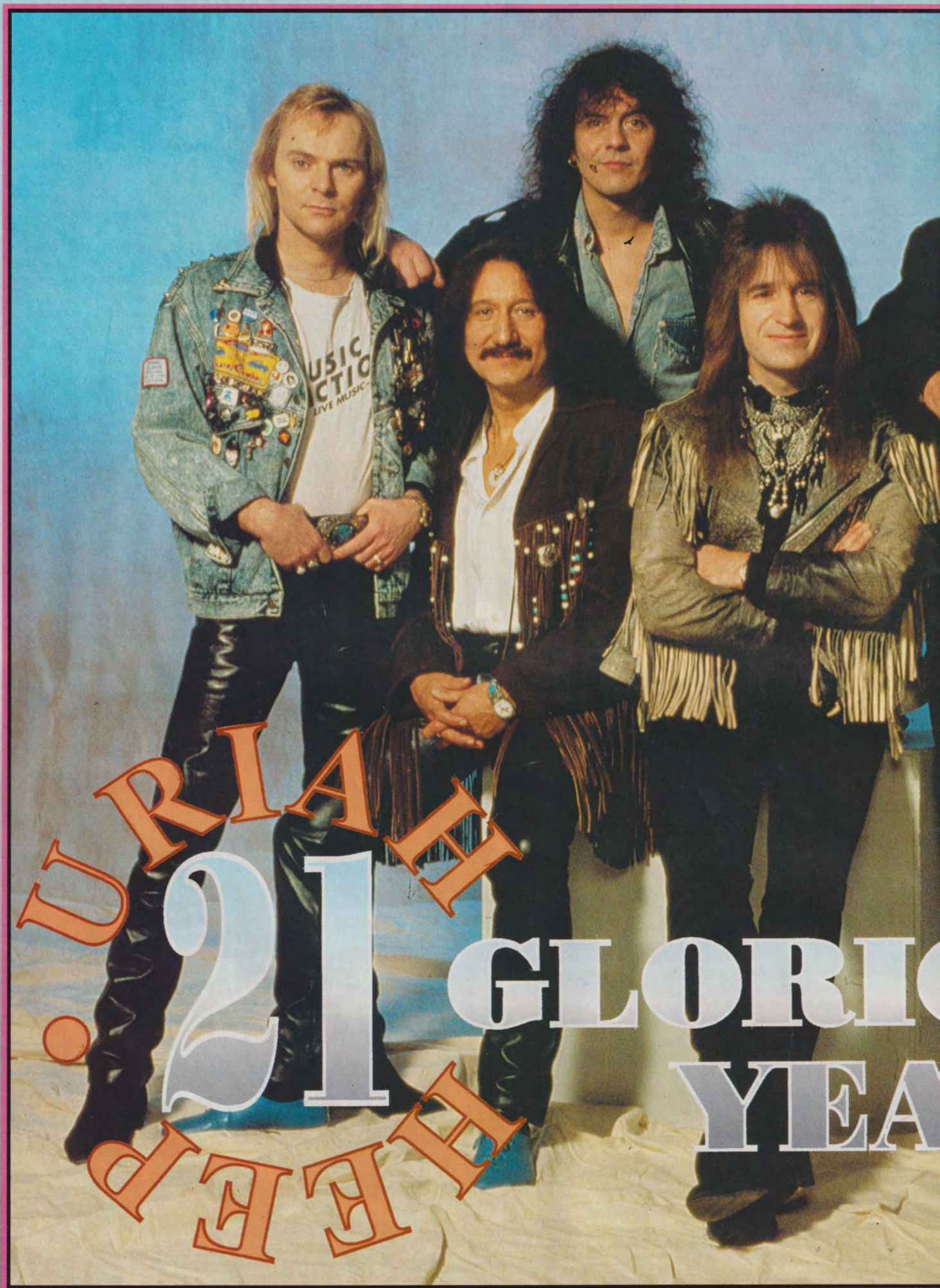
'Bavarian Beaver' 'Crash Dive'

Nibs wrote this and he recorded it in one take. Nibs is still seen by many fans as the new guy in the band even though he's been with us nearly two and a half years. He's such a good guitarist that we gave him the chance to show how good he really is. It's not going to be a regular feature, but we wanted Nibs to prove how good he really is. The song then goes into 'Crash Dive'- and it's all about a girl that we knew was on drugs - since we wrote the song we found out that she died from the stuff.'- ... and that's that. That was our new album, but we've also got two B-side songs.

'Bad Train Blues' 'Reeperbahn Stomp'

'Bad Train Blues'- is quite an interesting song in that Graham plays the first solo, I do the second and Paul takes the third and Nigel doesn't do any... It's basically just a goodtime song, just a bit of fun really. The other B-side is all about Hamburg's infamous Reeperbahn. It's a real riff type song, written in the same way as early Led Zeppelin or Aerosmith, but still with that typical Saxon touch... just like 'Wheels Of Steel'- really. It's a great song and I like it a lot! I wanted those two songs on the album, but there wasn't enough room so they've become B-sides or extra tracks to go on a CD.

Andreas Schöwe


URIAH HEEP
21
GLORI
YEA

21 YEARS AND STILL VERY 'UMBLE!

Uriah Heep are twenty-one years old this year. This magical number is, according to occultists and numerologists, generally considered to be associated with good fortune. It certainly seems to be the case for 'Heep, as they enter 1991 looking fitter than ever with their new album 'Different World'. To mark the occasion we decided to look back over the band's history and to peek into the crystal ball to see how the band are shaping up for the year(s) ahead.

21 YEARS AND COUNTING...

THE STORY of Uriah Heep really began in 1967. At the time, a young guitarist called Mick Box was playing in an East London based semi-pro band called The Stalkers. When their lead singer left, the band's drummer, Roger Penlington, put his cousin's name forward for the position. The name of his cousin was David Byron (nee Garrick). The partnership which followed culminated in the formation of a further band called Spice. Spice achieved modest success on the cub circuit, before Gerry Bron, a manager/production entrepreneur, signed them to his label, Hit Records Productions. Spice were at this time a four-piece band made up of Box and Byron with Alex Napier on drums and bassist Paul Newton. Two major and historic changes then took place; the acquisition of a keyboard player called Ken Hensley and the band changing its name.

To Uriah Heep.

Mick Box takes up the story from here, year by year, chapter by chapter, to the present day...

1970

"THE NAME change in 1970 coincided with the hundredth anniversary of the death of Charles Dickens. At the time, you couldn't move in London without running into Charles Dickens: posters, film, books, TV programmes etc. Gerry Bron took his kids to see David Copperfield. One of the characters in the story is Uriah Heep, whose name stuck out in his mind for some reason. We were in the process of looking for a new name, but when he first suggested it we weren't convinced. In the end, though, we came to like the idea - and it did look good in print!"

The band's first album was released the same year. It's title played on the Dickens' Uriah Heep character who describes himself throughout the book as 'very 'umble'. The first track on the LP **'Very 'Eavy, Very 'Umble'** was the now classic 'Gypsy'. Not only was it the first track on the album, but, says Mick, *"...the first song we ever wrote for the band!"*. What is unusual about this is that it remains both a feature of the band's set today and a favourite with the fans.

"The song was written in Hanwell Community Centre in West London, where we used to rehearse. It must have been very noisy there at the time - Deep Purple used to rehearse in the room next door!"

1971

THE FOLLOWING year the band released **'Salisbury'** which saw the band's sound evolving and the first of many line-up changes. Nigel Olssen who had replaced Alex Napier on drums during the recording of the debut album, went back to working with Elton John, whence he came. For the recording of the album, the band recruited Keith Baker, who left before the band toured America (supporting Three Dog Night and Steppenwolf) for the first time and was in turn replaced by Ian Clarke. Were the band to have reproduced the 'Salisbury' album on stage it would have provided something of a problem as Mick describes:

"We recorded the track 'Salisbury' - which was around twenty minutes long - with a twenty-seven piece brass section! Which I don't think you could get away with today."

The song 'Lady In Black' from this album was a huge hit in Germany several years later, winning the band a coveted Golden Lion award.

Also released in '71 was the album **'Look At Yourself'** which yielded another favourite, 'July Morning'.

"'Look At Yourself' was when we realised we just wanted to be a hard melodic rock band. 'July Morning' has now been used by people to get married to, as a wedding march, all kinds of things!"

1972

MORE LINE-UP changes, with Uriah Heep going through more drummers than Spinal Tap! Ian Clarke was replaced on drums by Lee Kerslake with bassist Paul Newton being replaced (briefly) by Mark Clark, before the band settled with Gary Thain.

The band released the fantasy orientated **'Demons And Wizards'**. The sleeve was one of the first to feature the distinctive artwork of Roger Dean, later associated with Yes. The album also featured the classics, 'The Wizard' and 'Easy Livin'.

"'Demons And Wizards' was and exciting time for the band," recalls Mick. *"I thought then that we really had something good happening which could open up the world market for us - which of course it did."*

'The Magician's Birthday' followed up swiftly at the end of '72. Uriah Heep at this time were certainly prolific.

"We've always been a band where if something is really going well, we'd rather make the most of it rather than break the flow."

1973

THIS YEAR saw the release of yet another two albums, **'Uriah Heep - Live'** followed by **'Sweet Freedom'** in September. 'Sweet Freedom' was generally considered by the press at the time to be a good all round product. 'Stealin' emerged from this album and was a big hit. A review had this to say of the band and the album:

"Uriah are now ensconced at the top of their heap and the six good tracks (out of eight) will keep them there for another millennium"

1974

MICK BOX has less than fond memories of this year, when the band recorded **'Wonderworld'** at Musicland Studios in Munich.

"The egos were starting to come through. We weren't a happy band, which I think showed through on the album. It was falling apart: David getting drunk all the time; Kenny getting all tearful and artistic. Not a nice time. It was not fun anymore"

1975

ON DECEMBER 8th, 1975, Gary Thain died from a heroin overdose, having been out of the band for the recording of the band's **'Return To Fantasy'** album. Gary had left after it was generally agreed that his heavy drug dependency was having an adverse effect on his and the band's performance.

"It was tragic, he was a great mate of mine, but it didn't matter how much we tried to help him, he seemed hell bent on the course he was taking.

It gave the band a kick up the arse for when we continued touring and recording with Gary's replacement, John Wetton."

The band's touring schedule was, as usual for Heep, relentless, taking in a forty-five date tour of the States as well as extensive British, European and

Canadian tours. The first Uriah Heep compilation was released too, called simply 'The Best Of Uriah Heep'.

1976

'HIGH AND MIGHTY' was released in June of '76, the time of the great British heatwave. Mick Box remembers the release for other reasons.

"John Wetton was providing quite a lot of good creative input which was causing a little bit of conflict between him and Kenny. It was also the first time we'd recorded the album ourselves, with the result that there was a lot of vying for position. There was also a lot of the wrong substances being taken at the time. 'High And Mighty' was more a reflection of the state of the band than anything else! It wasn't a happy album to make"

Mick now acknowledges that the songs that the band still play *don't* come from this era.

" All the old material we retain comes from when the band were a happy working group of people. When these kind of problems emerge it shows on tape."

1976 saw the end of the line for David Byron. Byron was now having problems remaining sober, the problem typified by an incident in Philadelphia.

*"We walked out on stage, he'd had a few too many and trod on the foot of the mikestand which hit him in the mouth. The crowd were roaring, not noticing what had happened. In his stupor, he thought they were having a go at him and said 'If you don't like it you can f**k off!'."*

Byron was sacked on the final night of the band's Spanish tour. Mick concludes sadly: *"It was a horrible time for me. David had been with us for such a long time and it was awful seeing him lose it to that degree."*

With Byron's departure came that of John Wetton. During their search for a replacement vocalist, the band auditioned David Coverdale (who later invited Mick and Lee to get involved with the developing Whitesnake project). Byron's replacement was ultimately ex-Lucifer's Friend vocalist John Lawton. The band's new four-string man was former David Bowie bassist Trevor Bolder

1977

LAWTON WAS to record three albums with Heep, the first of which was 'Firefly', released in April '77 which was followed up swiftly by 'Innocent Victim'later the same year. Critical opinion was that the band were showing signs of a definite renewal. Unsurprisingly, the band 's chequered history over the pat few years had tarnished both their image and commercial status in the States (which they toured as support to Kiss) although in Europe they still had the pull to be able to headline the Reading Festival. It is worth noting that the Kiss support was a returned compliment to when Kiss once supported Heep. Other significant bands to support Uriah Heep include ZZ Top, the Scorpions, Rush, Elf with Ronnie James Dio, Earth Wind & Fire (!) and Ike & Tina Turner.

1978

THE LAST album recorded with John Lawton was released in the Autumn of '78 **'Fallen Angel**.

"It was a bit too poppy for me," admits Box. *"We'd lost a bit of what Uriah Heep was about at this point. It must have been all the pressure from Brotherhood of Man in the charts!"* he laughs. There was a more serious side to this, however. *"I think Ken was drying up from a writing point of view, and this started to show in the songs."*

1979

THIS WAS the first year that the band hadn't released an album since their inception. Mick attributes this to a number of reasons.

"We toured heavily off the back of 'Fallen Angel,'which took up nearly a year. The other thing was that John Lawton was given the sack."

Lawton's departure was a result of the spiralling friction between him and Ken Hensley, with the added irritation to the band of his wife's constant presence on the road. Another departure was that of Lee Kerslake who left following a 'blazing row' with Gerry Bron.

The two slot were filled by vocalist John Sloman and current ACDC drummer Chris Slade, who the band knew from Manfred Mann.

"He told them (the crowd) 'If you don't like it, you can f* off!'"**

1980

"WHAT THIS line-up produced was the 'Conquest'album, which was released early in 1980. I don't think it was a completely ' Uriah Heep' album. It had some good songs, but was a bit too diverse. We toured off the back of it but we didn't do particularly well. Ken decided to leave following dissension in the band about his songs being favoured with unnecessary bias. He was replaced briefly by Greg Dechert for a tour."

By now the stability of Uriah Heep was extremely undermined with the result that John Sloman left. Mick and Trevor Bolder even approached David Byron to see if he would be interested in rejoining the band., He wasn't. Trevor then received a lucrative offer from Wishbone Ash, which he felt compelled to take and suddenly the viability of Uriah Heep looked doubtful.

1981

WITH THE future looking extremely bleak, Mick saw the early part of '81 as a time to take stock of events.

"It was a bad time. I went into my flat with a couple of bottles of Whisky and drank myself into an oblivion of self pity!"

It was the tremendous support from old and new fans of the band who didn't want the name to die which spurred him to rebuild Heep. Lee Kerslake, with whom Mick had kept in contact suddenly found himself, along with bassist Bob Daisley out of a job with Ozzy Osbourne's Blizzard of Oz. This was the core of the reborn Uriah Heep. Mick contacted John Sinclaire, a keyboard player he remembered from the Heavy Metal Kids. Another remembered name was Trapeze vocalist Pete Goalby. Uriah Heep was back in business.

"High & Mighty was more a reflection of the state of the band than anything else!"

1982

"'ABOMINOG'RECEIVED the dubious honour of the 'Second Worst Album Cover Of The Year' remembers Mick. *"It was the worst after one of Ozzy's albums!"* Nonetheless the album produced by the 'new' Uriah Heep was well received and sold well with the song 'That's The Way That It Is' proving a big hit.

"It was another rebirth for us!" surmises the guitarist.

The band's renewed success provided them with more extensive touring and earned them a slot on the Donington bill.

1983

FOLLOWING THE 'Abominog' album was no easy task, almost being viewed as a kind of 'difficult second album.' The follow-up, 'Head First' saw a different line-up with Bob Daisley going back to write with Ozzy and Trevor Bolder coming back into the fold. The band again toured heavily in support of the album, opening up for Rush, Judas Priest and Def Leppard.

1984

EARLY IN '84 Uriah Heep started venturing into the Far East for the first time touring India, Indonesia and New Zealand.

"We toured our arses off! The main concern was just 'spreading the word' so to speak."

The band changed labels during the year to CBSPortrait and went into record their new album with Tony Platt.

"I went into my flat with a couple of bottles of whiskey and drank myself into an oblivion of self pity"

1985/86

'EQUATOR' WAS supported again by heavy touring from the band which took them through '85 and far into '86 (hence the reason they are run together). Unfortunately they considered the support from the record company to be less than satisfactory. In the middle of the band's Australian, Pete Goalby's voice 'gave out.' The result of this was he decided to leave the band, followed swiftly by John Sinclaire (to Ozzy). Sinclaire's replacement was current keysman Phil Lanzon who was playing with a reformed The Sweet. Vocals were handled for only one tour by an American vocalist called Stef Fontaine who didn't live up to the band's expectations. With the band on tour the only release was **'Live In Europe'**

1987

BERNIE SHAW formerly with Stratus joined the line up which has stayed the same to the present day. '87 was a relatively quiet year for the band as they sorted out a new management and agency deal with the Miracles group of companies, who, building upon the band's successes in the Eastern Block, began work on a new challenge for the band in 1988: Russia.

The only vinyl presence from the band was another compilation called **'Anthology'**.

1988

URIAH HEEP became the first heavy rock band to play in the USSR, performing before around 185,000 people over ten dates. The live album 'Live In Moscow'was released to commemorate the event. The band were also invited to headline at Reading Festival for the second time.

"Playing the Russian shows was one of the highlights of my year's with Uriah Heep," says Mick. *"Firsts are always special, but this was something else!"*

1989

*"This was a lovely time for the band. We finally seemed to have happy and stable line up when we recorded **'Raging Silence'** which we are still very happy with and which was to our delight well received. It was funny too because this line up recorded a live album before a studio show!"*

1990

"A HIGGLEDY PIGGLEDY year! We spent most of it waiting for Richard Dodd, who produced 'Raging Silence' with us, but he got waylaid by the Travelling Wilbury's. We ended up recording with Trev 'The Boss' Bolder. WE still managed to flit about Europe and headline the Bulldog Bash in the U.K. though,"

No less than three different compilations were released in 1990, not all of them through the band's current record company:**'The Uriah Heep Story'**, **'Still Heavy Still Proud'**, **'Two Decades In Rock.'**

1991

"DIFFERENT WORLD!" exclaims a delights Mick Box. The album is one of the band's strongest for many years, showing a vitality that is more than reminiscent of their early material. With egos no longer a problem, the production process with Trevor Bolder went very smoothly, with the performances reflecting that.

"Trevor's done a terrific job and we can't wait to get back on the road!"

That doesn't surprise me at all...

ANDY BRADSHAW

KANE ROBERTS

Where Have All The Muscles Gone?

Kane Roberts used to be BIG - a larger-than-life caricature of Rambo-esque proportions. For four years, the six-foot 220-pound bodybuilder pumped his pecs for the delight of the Alice Cooper fraternity. Today, having shed a mountainous 50 pounds in weight, the now lithe and fragile guitarist is revealing his sensitive side. Kane left Alice's band over a year ago and now intends to ride his own wave, not somebody else's.

His debut album 'Saints And Sinners' is a surprisingly prolific platter of yin and yang stories - all about the good and bad in all of us. Set to some truly intense rock 'n' roll play, the album comes from the heart of a vigilante poet. (Unlike Coverdale's 'Saints And Sinners' which comes from the crutch of a horny old renegade). Kane is sickenly modest about the roots of his concept:

"It isn't an earth-shattering concept I've come up with. I'm just making the observation that most people - myself included - have their feet planted on both sides of the line. There's a little saint and a little sinner in all of us - sometimes we indulge in one, sometimes the other.

"But also I think that opinions on what is saintly and what is sinful have changed so much that they almost fall into the same zone, or cross over. One song on the album talks about really needing a woman ('Does Anybody Fall In Love Anymore'), yet another one's called 'I'm Not Looking For An Angel'. You know how it is, one day you want something good and pure, the next you could really do with some good ol' 'down and dirty'!

"I find myself waxing poetical sometimes about how I feel on a certain issue, y'know really going for it, then the next day I just don't feel that way at all. There y'go, that ol' yin and yang feeling again!"

Sounds like a man reborn. Kane is obviously enjoying his new-found independence. Although he co-wrote all the songs on Alice's 'Constrictor' and 'Raise Your Fist And Yell' albums, did he find that being a part of Alice's band restricted him at all? Is that why he left?:

"No not really. It was a mutual decision. I left just because it was time. We both came to the point where creatively it was time for us each to change. I certainly wanted to make a record that I felt was totally about me - something that everyone dreams about. But it WAS more than that: after the last tour we did in '89 I really started changing the way I looked at everything. I got out of the lifting weights thing, y'know being BIG. And in the meantime I was getting into playing guitar on my own, trying to find my own rock 'n' roll mantra wow.... Then things started to come together piece by piece. I found the right people for my own band,

"There's a little saint and sinner in all of us."

and got the right people in the business interested, excited about my project. I gotta say though that it took about a year to sign up to Geffen, so there was a lotta pressure involved just waiting for them."

QUALMS

Geffen, as it turned out, had no qualms about signing up a guitarist who's also worked with the likes of Rod Stewart and Berlin.

So what was it like working with Alice?:

"An insanely orgasmic experience! We had a great time. I went from looking at Alice as an idol and legend right at the beginning to realizing, in a more down-to-earth way, what a vital, very active current figure in music he really is. I went from observing the guy from a distance to actually playing the game on his team.

"Alice has also become one of my best friends - we talk to each other once in a while, laugh it up a little, wish each other good luck. Just because we don't work together anymore doesn't mean we don't still get along."

So Alice didn't help out on 'Saints And Sinners' at all?:

"No not really. I mean it's like when you break up with somebody in a relationship and they say 'd'you wanna be friends?'. Yeah SURE!."

It was while Kane was working on Cooper's most recent album, 'Trash', that he met producer Desmond Childs (Bon Jovi, Aerosmith, Kiss...). Childs ended up co-writing most of the songs on 'Saints And Sinners' and engineering/executive-producing the album. What is it he particularly liked about Childs, and why did he only engineer, not produce?

DANGER

"I've always liked his style with bands like Aerosmith and Bon Jovi, and particularly a song of Joan Jett's called 'I Hate Myself For Loving You'. There are some similarities in the way he and I write stuff too. But Desmond has a certain sound all of his own - a very powerful influence over the bands he's working with, so that there's a danger of becoming a 'Child-produced' musician. So I got Sir Arthur Payson in to produce (Child's own engineer, and producer of Ratt's 'Detonator' album). We've known each other for about ten years anyway, I like the way he works, and besides Desmond had another project to do. All these things contributed to the end result."

Kane isn't planning to tour with the album in the immediate future because he wants to be absolutely sure that the band are ready to give 100 per cent satisfaction to their audiences. In the meantime, he has some videos up his sleeve:

"We've just finished working on the video for the first single, 'Twisted', and I'm real pleased with the way it turned out. I didn't wanna stand in line behind Warrant and Dave Lee Roth and all those other bands who just strap on guitars and do a lot of posing with chicks in cars and stuff. Sure that has its place, but those guys kinda own that territory. So this is a little different. I got Wayne Maser to do it after seeing what he did for John Cougar Mellencamp. I wanted something a little left of centre, and that's what I got - a kind of sexual 'Eraserhead'...

"So we'll put the videos out, and when the album gets legs and kicks the door open a little for me, then I'll tour. And believe me if the Gulf War's still going on at that time, it ain't gonna stop me playing live. If you let that kind of terrorism stop you doing what you want, then the terrorists are winning. I will definitely be coming to England as soon as I can. I spent enough time there with Alice to start really digging the place so that whenever I came back here, I wanted to go back to England!"

Kane Roberts, saint and sinner, brawn and brain, this is your (new) life...

PIPPA LANG

PANTERA

YI-HA BOYS IT'S PANTERA!

Meet The Cowboy...From Hell

Many musicians spend a lifetime searching for the elusive 'record deal'. It can become an obsession - the search for success overshadowing the music itself. So what can a musician do when he wants his music to reach as many people as possible - but can't wait for the executive cattletrain to pass by?
Texan gunslingers Pantera faced this age-old problem when they first got together in 1983. But, rather than waste any time at all looking for the 'right people' to please, they got down to the business of pleasing themselves. It took a little capital and a lotta suss, but it worked - in the short- AND long-term. Guitarist Diamond Darrell explains:

"We formed our own label, Metal Magic, and put out our own records. It meant that, while other bands were busting a gut recording demos, we were putting actual vinyl product down. Sure, it took a little money to start up, but it's paid off over the years.
"It's a great way to pay your dues. You're living on the edge, knowing that you've gotta keep doing gigs to sell records to put back into the company - to support yourselves. Since we started, we've played solid every week, bar maybe one or two a year. We've never taken a break, because that would mean not eating for a while. We're not talking major league tours here, we just stayed in the same place, around Texas, but we were growing all the time and gradually evolving through those records. It was a great learning process."

PRIEST SUPPORT

'Was'? After releasing a healthy four albums off their own backs, Pantera were finally offered a record contract with Atco last year. The fruits of this union saw the light in August 1990 when their debut major label album 'Cowboys From Hell' was released. And right now Pantera are supporting Judas Priest in Scandinavia before playing a one-off gig at The Marquee on 19th March. They'll be back later this year with more gigs.
So what happened to Metal Magic, their pet record label that gave them the chance to 'grow and learn'? Has it been tossed out with the garbage? Bassist Rex Rocker (a good, solid Texan name) assures me it's not quite as bad as it sounds:
"See, that phase is over, it was always planned that way. We all of us agreed that we would only run Metal Magic until a major deal turned up. If you haveta wait years to get that contract, you may as well use the time constructively. That's what we did - over the past seven years, we've learned about distribution, publicity, the whole process of putting records out and getting gigs together, how to sort out money, everything involved with getting a band out and about. And, of course, being in a band as well"
Diamond Darrell uses an analogy to further illustrate the point:
"It's like when you lose your little teeth and get your big teeth, you don't keep the little teeth around anymore!"
Because of the band's solid rock background and - to some extent - business experience, Pantera have entered into their first major deal with suss and confidence. It's unlikely that any record company would be able to pull the wool over their eyes, because they don't suffer from the gullibility of most newly-signed bands. Darrell thumps his fist emphatically on the (glass) table and states with staggering confidence:
"We're totally on top of what we do, we totally understand every aspect of what we're about and what's expected of us. WE ask a lot of the record company and management - and they, in turn ask a lot of us. There's a great relationship there. We're not jack-offs. There're a lot of things I've f..ked-up in the past, and I'll probably f..k up a few things in the future too, but this is the one thing I AIN'T gonna f..k up..."
This attitude held true when Pantera recorded 'Cowboys From Hell'. Far from allowing their music to be 'turned over to just anybody', producer Terry Date had to work alongside the band throughout production. Darrell:
"It isn't that we didn't trust Terry or anything - he did a fantastic job. But see we've done four records in the studio on our own before, so we know exactly what

"One thing we don't play is thrash!"

our sound is. As it turned out, after Terry came to see us live, he got the whole feeling of the band down pat, and that was reflected in his production - a great live, gut feeling. But Vinnie (Vinnie Paul, Darrell's brother and Pantera's drummer) had a lot to do with the production as well, and I got involved with creating the effects. In fact, we all sorta sat around and produced. But Terry oversaw the whole thing, and we're all real pleased with the result."

pics: A. Cutajar

LOUD AND HEAVY

Is the album, from the band's point-of-view, better than the previous four? Rex:
"Sh.t yeah! Nothing against the old records, but they were really just part of the learning and growing process, not a reflection of the fully-developed Pantera. I mean this album's pretty heavy, but the previous four were getting progressively heavier, until it was getting out of control! 'Cowboys From Hell' is loud, heavy but controlled - there're some good strong riffs in there. As far as we're concerned, the new album's marked a new beginning for us."
Rex, Darrell and Vinnie have been together nine years now (Darrell was just fifteen, with braces on his teeth, when Pantera started!). A close-knit and inseparable unit, they were joined by vocalist Phil Anselmo in time for their last Metal Magic album 'Power Metal' in 1988. Darrell casts his mind back:
"We had all the tracks for 'Power Metal' already cut when he arrived. We threw the stuff at him and within two weeks he'd learned the lot!"
Needless to say, it didn't take long for Phil, who replaced former vocalist Terence Lee, to be accepted into the fraternity. Darrell claims that they're a lot more brotherly than most bands. *"We know what each of us likes, what each of us hates, we'll be together for a long, long time"*. It's hardly surprising then that Darrell turned down an invitation to join Megadeth a couple of years ago:
"I didn't think about it twice. I didn't think about it at all actually. We've been building up this band for so long, I wouldn't trade Pantera for anything, specially not just to go jam with Megadeth, of all bands. Besides, they're a thrash band, and one thing we all steer clear of is thrash. Pantera do not play thrash OK? It's too noisy and loosely played. We play tight and go for tone. Our music is what we call a 'power-groove'."
I think I get the point. In fact, I don't think I'd dare disbelieve anything Darrell says. He, Rex and Vinnie have obviously plotted their course from Day One, and everything appears to be going according to plan. So perhaps they can teach other bands a lesson or two. With a little patience and a lot of confidence, the waiting game is definitely the winning one.

PIPPA LANG

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Backstabber

THE COLUMN THAT IS REALLY HARDER THAN THE REST!

Wandering around the music biz this week, your Backstabber hacks came across a bunch of wholly unfabricated stories which, as mentioned last time, were TOO GOOD TO CHECK!

First off, will Guns n' Roses headline at Wembley Stadium with Motley Crue as support. Word is that the bad boyz are considering such an offer...and we might even be tempted to pop along for the lig.

Moving right along, those Texan longbeards ZZ Top are also said to be contemptating a festival appearance either at Wembley or at Milton Keynes. The question we're asking is: have the authorities left a Saturday in May free for the FA Cup Final; or maybe Manchester United v Liverpool (for that is the tip of the sports desk) will be playing support to ZZ Top, with a blistering cowpokin' version of 'Abide With Me' kicking things off. Just a thought.

And there's also something in the air about Faith No More venturing into deepest Cumbria to play a festival there.

Remember where you heard it first. (And if we're wrong, forget it!)

And further to our news last time around about US bands gettin' the hell out of here when the Scuds started flying, we now hear that Slaughter and their record company, Chrysalis, are threatening to sue Cinderella for pulling out of the European leg of their tour. Seems that the record company had spent a small fortune gearing their promotion around the tour.

And, 'ere, what's this? More scam on Guns n'Roses. A little bird - a big one actually - tells us that one of the reasons that the Gunners album has been delayed is because of a hust-up with producer Mike Clink. Mike got so fed-up with the shenanigans that he took the 2 inch master of the album, walked out to the yard and proceeded to piss over it. Not surprisingly, this did nothing for the sound quality, but The Guiness Book Of Records have confirmed that it was the fastest remix in music business history!

Oh, here's a nasty little one...and we would no vouch for its authenticity one iota, because we know and love the people concerned. Some devil has been spreading muck that Thunder had TWENTY-ONE songs rejected by their label, EMI, on the grounds that they were not commercial enough. Utter tripel Thunder would never leave the pub for long enough to WRITE twenty-one songs!

And the ghost of Peter Grant lives on! On their recent series on Led Zeppelin, Radio One were told in no uncertain terms by Jimmy Page that he would not do an interview if Grant was quoted in the same programme. Quite a difficult one there, as both were pretty instrumental in the history of Led Zeppelin.

Keith Emerson got gung ho fever recently. The keyboard giant apparently planned to put a band together to play a concert for our boys out in the Gulf. He had in mind for his singer, Ian Gillan with Lesley West on guitar. They were going to please the Ministry of Defence by going out to play on an aircraft carrier. But since the shooting war has hotted up, the idea has been quietly dropped.

WATCH OUT, THERE'S A METAL HAMMER ABOUT!

We've got an action packed issue coming up for you! But is there any other kind? There's no time for tedium in the crazed world of thrash, metal and rock! And talking of thrash how does a probe into the astonishing world of Polish Thrash grab you? Well you'd be surprised. It's a big scene over there and they've got loads of interesting bands - honest. But those who clamour for glamour should know we have a probing reporting on the activities of those all-star American rhythm fiends, SLAUGHTER. What the hell is going on with these guys, we demand of Dana Strum, as he talks about internal problems and their cancelled tour. We'll also be casting the Metal Hammer spotlight (a rather rusty torch that needs a new battery), on the mighty DWEEZIL ZAPPA, son of Frank and a pretty mean mother of invention on guitar. (He was was held over due to outer space reasons from our last ish)
So place a regular order with your newsagent now. Go on. Do it. Thanks.

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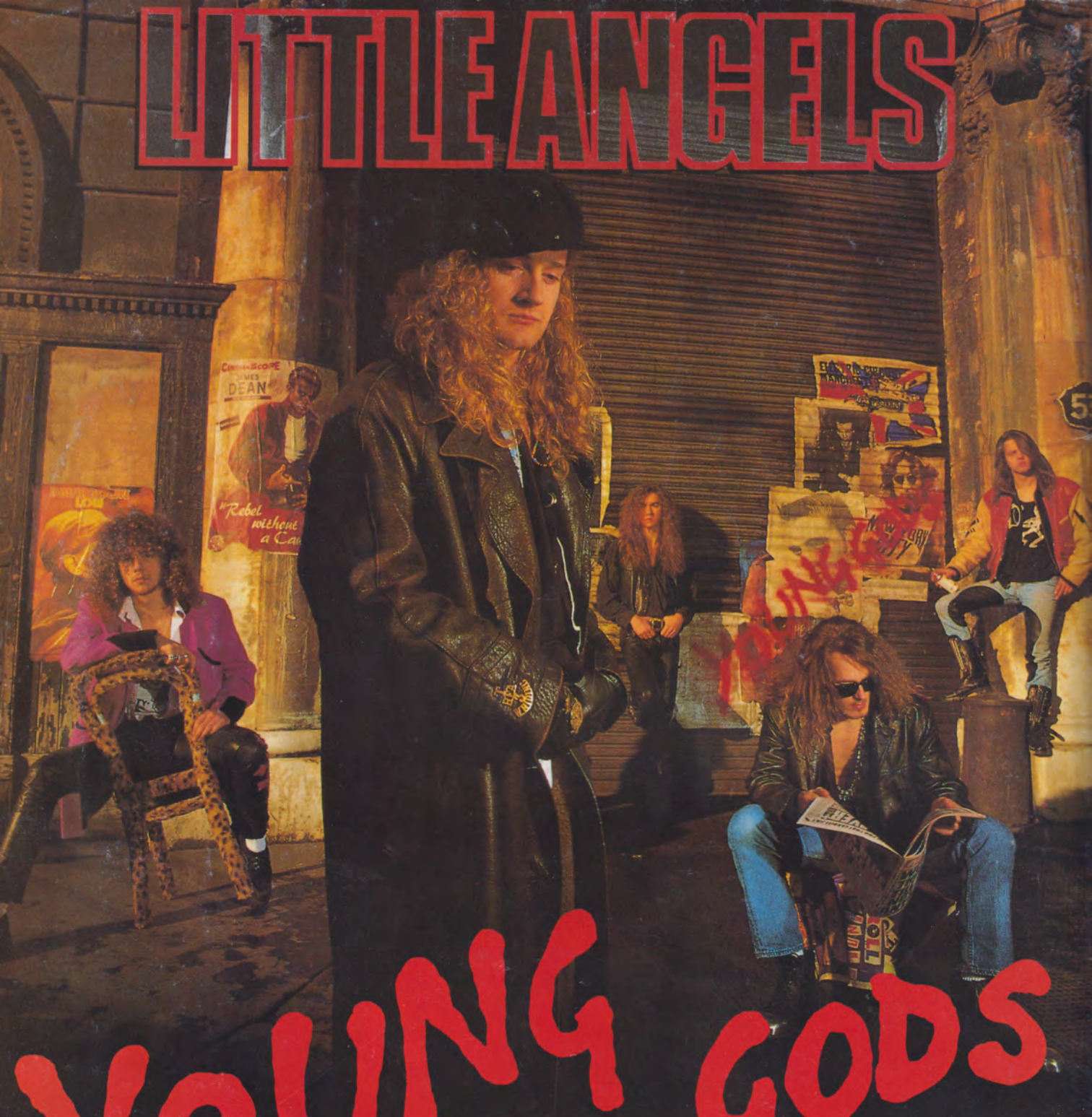

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